





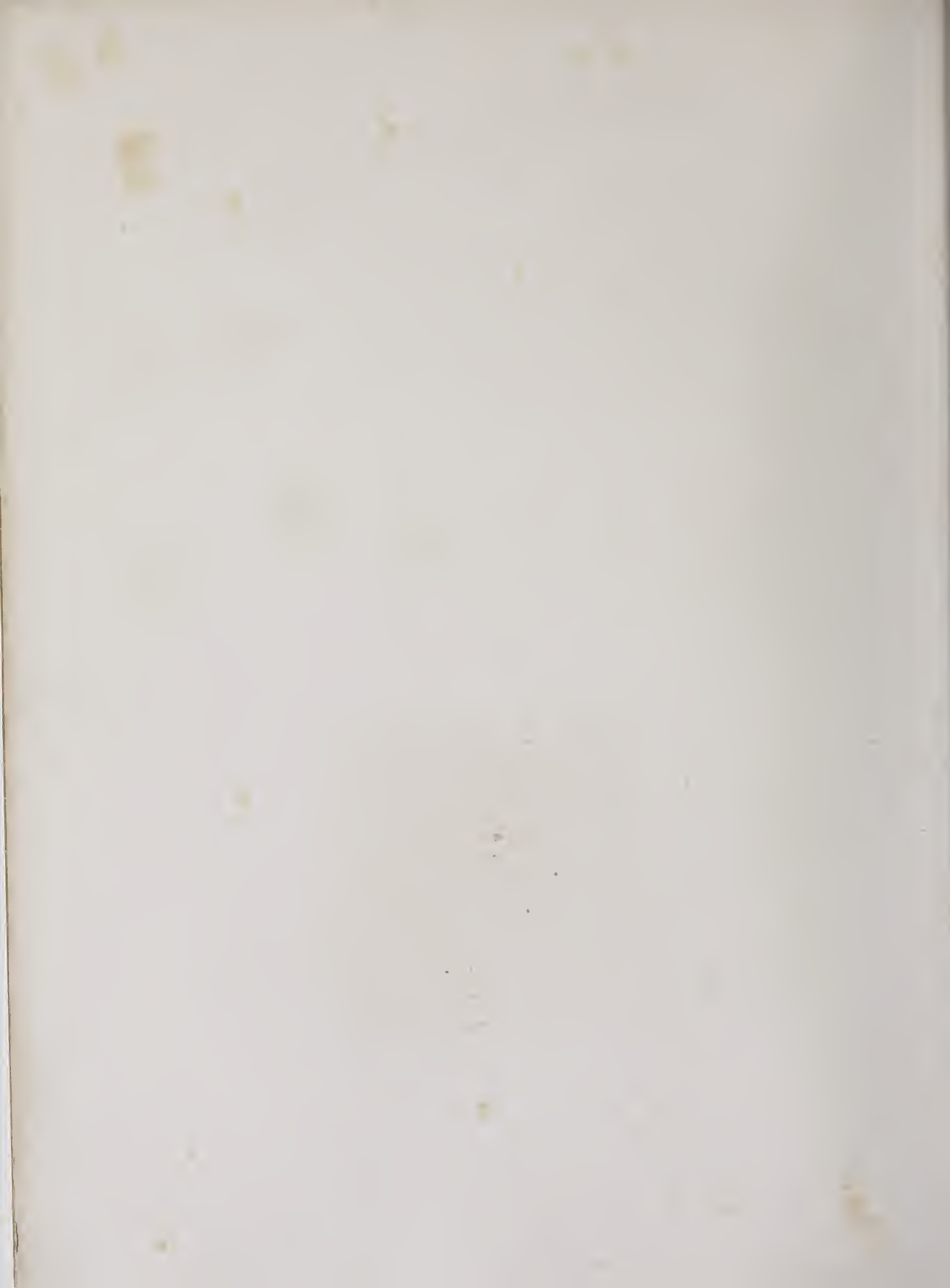
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Howard Mansfield







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A DESCRIPTIVE CATALOGUE
OF THE ETCHINGS
AND DRY-POINTS
OF
JAMES ABBOTT McNEILL WHISTLER





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IN HONOR
OF
WHISTLER

CONTENTS

	PAGE
INTRODUCTION	xiii
Prefatory Note	xv
Biographical Sketch	xvi
Periods of Etching	xlii
Publication of Etchings	xlv
Collections of Etchings	lii
Exhibitions of Etchings	lvi
Prior Catalogues	lvii
Present Compilation	lix
References	lxv
Acknowledgments	lxv
CATALOGUE	I
APPENDIX	243
INDEX	249

INTRODUCTION



INTRODUCTION

WHEREVER there is notable achievement, there is sure to be insistent inquiry about the man behind the work; not from curiosity alone, but because of a belief that appreciation of the work will grow with knowledge of the personality which has produced it. While such a belief may chance to be a mistaken one, and tend to warp the judgment through a confusion of points of view, it is not to be denied a basis of reason. Of much greater moment, however, than the manner of man who has wrought, are the sum and quality of his achievement. To arrive at knowledge of these we may well explore the whole range of his powers. All that is illuminative of the motives and methods with which these powers have been employed may rightly fall within the scope of reasonable inquiry. Even then, ultimate judgment should rest on impersonal tests and inherent merit should alone be the criterion. Manifest successes should gain through comparison with other successes and not suffer by contrast with comparative failures. Supreme triumphs should stand alone, their glory unclouded by any comparison whatsoever.

These considerations, true in a measure of the work of any artist, apply with peculiar force to the varied achievements of Whistler. Knowledge of them all is essential to a thorough appreciation of each as well as to a right estimate of Whistler's true place in the world of art. To a special study of his paintings should be added a comprehensive acquaintance with his etchings; where his etchings kindle enthusiasm, his lithographs should not the less have scope to exert their charm; the exquisite beauty of his water-colors should com-

INTRODUCTION

mand admiration equally with the poetic grace of his pastels; nor should his literary gifts be considered apart from the sum of his art. Yet his work in each particular field—and each masterpiece in whatever field—must finally be judged by itself, and should be judged always as the true achievement of the artist, unaffected by opinions wrongly or rightly formed regarding the man.

Holding these views, the compiler of the catalogue that follows does not deem it to be within the province of an introductory statement to include a biography of Whistler in the ordinary sense; nor is he bold enough to undertake the delicate task of framing a just portrayal of that unique personality. Nevertheless, a brief review of the career of Whistler as an artist may fittingly precede the record of what he accomplished in a branch of art in which he is universally acknowledged to have achieved greatness, and throughout which his individuality conspicuously shines.

BIOGRAPHICAL SKETCH

More than one city has been named as Whistler's birthplace, but the truth is that he was born in Lowell, Massachusetts, and in July, 1834; whether on the tenth or the eleventh of the month is not so clear. A reference by his mother, ten years later, to a poem chosen for her by her son on the tenth to celebrate his birthday, has naturally tended to fix that as the date. But the birthday book of Mr. James B. Francis, the friend and associate of Whistler's father in Lowell at the time, states the date positively as July 11. Whichever be the true date of his birth, the date of Whistler's baptism is shown by the parish records of St. Anne's Church, Lowell, to have been November 9, 1834, when he was christened James Abbott. Soon after his admission to West Point, he adopted McNeill, the name of his mother's family, to the exclusion, as a rule, of the original middle name, although in 1888, on the occasion of his marriage, he signed his name James Abbott McNeill Whistler. The house in which Whistler was born, which is said to have stood in 1834 on the corner of Dutton and Fletcher Streets, is now 243 Worthen Street, and in 1908 became the home of the Lowell Art Association.

BIOGRAPHICAL SKETCH

Whistler was a son of Major George Washington Whistler and of Anna Matilda McNeill, his second wife. Major Whistler was a graduate of West Point, where, as a cadet, he was noted for his skill in drawing and music, and where he afterward became, for a short time, an instructor. In his subsequent service he distinguished himself in topographical surveys on the northern frontier, and was detailed, while still in the army, to examine the newly-built railways of England and to apply his experience to the problems of railroad construction in the United States. Resigning his commission in 1833, he became, in 1834, engineer to the Proprietors of the Locks and Canals on Merrimack River, at Lowell. Engagements in important railroad construction led him to remove, with his family, in 1837 to Stonington, Connecticut, and in 1840 to Springfield, Massachusetts. In 1842 he went to Russia, having been chosen by the Emperor Nicholas to build the railroad from St. Petersburg to Moscow. While in the service thus undertaken, he died at St. Petersburg in 1849.

In 1843 James, with his older half-sister and two younger brothers, was taken by his mother to St. Petersburg. Within the next six years, portions of which were passed in England, he took lessons in drawing at the Academy of Fine Arts in St. Petersburg, and acquired a knowledge of French, which he afterward developed into a remarkable command of that language.

In 1849 Mrs. Whistler, who had lost by death while abroad not only her husband, but one of her sons born in America and a son born in Russia, returned to America, and soon after placed her two remaining sons—James and William—in a school in Pomfret, Connecticut, of which the Rev. Roswell Park, D.D., was the head master. While there Whistler made a number of drawings that have been preserved—among them a possibly joyful record of one of the school buildings in flames.

In 1851 Whistler became a cadet at West Point, where he stood at the head of his class in drawing, as his father had done, but stood at the foot of his class in chemistry; yet during one year, at least, ranked in average above eighteen of his comrades in a class of sixty. It was for deficiency in chemistry that he was dismissed, in June,

INTRODUCTION

1854, from an institution which throughout his life he held in the highest possible esteem. A number of Whistler's drawings of the cadet period, but not all executed as routine work, are preserved in the library, drawing-academy, and rooms of the army-mess, at the United States Military Academy at West Point.

In November, 1854, Whistler entered the office of the United States Coast Survey in Washington, then under the charge of his father's friend, Captain H. W. Benham. Assigned to the engraving division, he continued in this employment about three months. It is known that during this period he was engaged in the etching of at least two plates. One of these, giving a "View of the Eastern Extremity of Anacapa Island — from the Southward" — a bluff of bare rocks in Santa Barbara Channel off the coast of California—was published in the Report of the Superintendent of the Coast Survey for 1854. The other—known as the "Coast Survey Plate"—pictures rocky bluffs rising from the water's edge, and is here and there embellished with a number of irrelevant etched heads, which entitle the plate to be described, in an artistic sense, as Whistler's first etching. The liberty taken with this plate helped, though, to precipitate his withdrawal from the Government's service, and the end of 1855 found him in Paris for the serious study of art, which he afterward declared had all along been his purpose.

Entering the studio of Gleyre about the beginning of 1856, Whistler remained there for a brief time only, evidently finding little to his taste in the work of that painter; yet the method of setting the palette taught by Gleyre was retained by Whistler all his life, and became a special feature of his own teaching, and he appears in large measure to have founded his practice in painting upon a belief in Gleyre's assertion: "*Le noir d'ivoire est la base des tons.*"^{whitewash tones} Copies in oil of certain paintings by Ingres—among them the "Andromeda"—were a part of the student work of this period.

Within the next two years, Whistler, besides visiting London, where his half-sister, the wife of Francis Seymour Haden (now Sir Seymour Haden), surgeon and etcher, lived, journeyed through Alsace-Lorraine and went to Heidelberg and as far as Cologne. Immediate fruits of

these excursions were pencilled portraits of the Haden children and numerous picturesque sketches, some of which, with a few Parisian subjects, were the basis of the etchings that formed the first series of the artist's published work with the needle, dated November, 1858.

Sympathy with their views, aided by familiarity with their language, brought Whistler into early association in Paris with a group of progressive artists and literary men who were to become known to fame. In a painting entitled "*Hommage à Delacroix*," exhibited at the Salon in 1864 by Fantin-Latour, who became and remained one of Whistler's most intimate friends, Whistler appears prominently with Fantin-Latour himself, Manet, Legros, Bracquemond, Baudelaire, Champfleury and some lesser lights. To this list of early associates may be added the names of Bonvin, Courbet, Degas, Drouet, Du Maurier, Duret, Monet and Poynter.

In the early days in Paris Whistler had a studio in the Rue Campagne-Première, and it was there that he painted his first important pictures, including "*La Mère Gérard*," "*Tête de Paysanne*," "*Head of an Old Man, Smoking*," and the portrait of himself wearing a broad-brimmed hat, which has become well known through the etching by Guérard.

In 1859 Whistler for the first time sent a painting to the Salon—"At the Piano," containing the portraits of Mrs. Haden and her daughter Annie. The painting was rejected by the jury, but found hospitality in the studio of Bonvin, and brought admiring recognition to the artist, as a painter, from Courbet and others of the group among whom he had been specially appreciated as an etcher.

It was in 1859 that Whistler began his etchings of scenes on the Thames, where it flows through London; and from 1859 to 1863 he divided his time between the two capitals. At the Royal Academy two of his earlier French etchings were exhibited in 1859; his painting, "*At the Piano*," two dry-point portraits, and three of the Thames etchings in 1860; a painting, "*La Mère Gérard*," a dry-point portrait and a Thames etching in 1861, and two paintings and one etching of Thames subjects in 1862. One of these paintings, "*The Thames in Ice*," bore then the title: "*The Twenty-fifth of December, 1860*," the

other being entitled "Alone with the Tide." It appears that the painting, "The White Girl," later known as "Symphony in White, No. I," was offered in vain for exhibition at the Academy, but was shown in the summer of 1862 in the Berners Street Gallery in London.

In the summer of 1861 Whistler visited Brittany, where, at Perros-Guirec, he found the subject of his dry-point of "The Forge," and where he painted the "Coast of Brittany"—a picture which, in 1878, was included in the first exhibition of the Society of American Artists at the Kurtz Gallery in New York. In 1862 he set out for Madrid, to see the work of Velasquez. Halting at Guéthary, between Biarritz and Saint-Jean-de-Luz, he never, then or later, reached the Spanish capital; but "The Blue Wave, Biarritz: Blue and Silver," painted in that year, remains as a record of this episode.

In 1863 he went for the first time to Holland, and made the etching of "Amsterdam" from the Tolhuis. About the same time he received a gold medal for some of his etchings exhibited at The Hague—the first official recognition of his merit in the field of art.

In the intervals between these journeys Whistler was busily at work in London, painting as well as etching scenes on the Thames, virtually living for months at Wapping. Of the paintings of this period, "Old Westminster Bridge," dated 1862, was exhibited at the Academy in 1863, as "The Last of Old Westminster," while "On the Thames," dated 1863, may be identified with the painting exhibited at the Academy as "Wapping" in 1864. Besides his painting, six of his prints were included in the Academy exhibition of 1863.

For "Once a Week" Whistler designed, in 1862, four illustrations, which were engraved on wood by Swain, and for "Good Words," in the same year, two illustrations, which were similarly engraved by the brothers Dalziel.

In 1863 Whistler for the second time ventured to send one of his paintings—"The White Girl," already scorned by the Academy—to the Salon. Again his work was rejected by the jury, but only to gain immediate and lasting renown through exhibition in the "Salon des Refusés" of that year, famous ever after for its list of exhibitors—a list embracing Bracquemond, Cazin, Fantin-Latour, Harpignies, Jong-

kind, Jean-Paul Laurens, Legros, Manet, Pissarro and Vollon, as well as Whistler.

In the same year Whistler took up his residence definitely in London. Having earlier shared a studio with Du Maurier in Newman Street, he settled at No. 7 Lindsey Row, Chelsea, now 101 Cheyne Walk, and for the rest of the decade devoted himself to painting, to the almost complete exclusion of etching. A taste for Oriental art, acquired in Paris, was developed during this period. It found vent in the collecting of blue-and-white Chinese porcelains, and expression in highly decorative paintings with Oriental motives. Such were: "Die Lange Leizen—of the Six Marks: Purple and Rose," exhibited at the Royal Academy in 1864; "The Gold Screen: Caprice in Purple and Gold," painted in 1864 and exhibited at the Academy the next year; "La Princesse du Pays de la Porcelaine: Rose and Silver," painted also in 1864, and exhibited at the Salon in 1865, and "The Balcony: Variations in Flesh-colour and Green," exhibited at the Royal Academy in 1870. Within the same period were painted "The Little White Girl" or "Symphony in White, No. 11," which was shown at the Academy in 1865 and prompted a poem from Swinburne, and "Symphony in White, No. 111," which was similarly exhibited in 1867. Other paintings of this time, which were publicly shown, were "Old Battersea Bridge: Brown and Silver" and "The Scarf," which appeared at the Academy in 1865, and "Battersea" and "Sea and Rain: Variations in Violet and Green," which appeared there in 1867. To this period may be assigned "The Music Room: Harmony in Green and Rose," although it may not have been formally exhibited until later.

The titles descriptive of the color-schemes of these and other early works were not added to the more definite original titles until some time after the pictures were painted. Nor were the precise terms of color-description that were later applied to particular paintings, when first exhibited, always strictly adhered to by the artist, if we may judge from variations in the catalogues of different exhibitions.

Whistler's life in London brought him into intimate relations with the Rossettis and Swinburne, Godwin, Albert Moore and Pellegrini,

INTRODUCTION

George Boughton, Charles Keene and Linley Sambourne, George Moore and Oscar Wilde, Labouchere and Edmund Yates, and many another man then eminent in art or in letters. With some of these—Swinburne, George Moore, and Oscar Wilde—there arose controversies from time to time, which ultimately found a permanent record in "The Gentle Art of Making Enemies"; with the others named—with Albert Moore particularly—an unbroken friendship appears to have been maintained.

In the summers of 1865 and 1866, Whistler was at Trouville with Courbet, and painted long stretches of beach and wide expanses of sea and sky—under Courbet's influence, Duret says; but Whistler's marines of this period are, nevertheless, strongly individual, and he was not long in outgrowing any influence that the French artist may have exerted, if, indeed, such was ever really a factor in Whistler's work.

In the interval between these same summers, Whistler, with a number of companions, went to Chile, going and returning by the way of the Isthmus of Panama. The precise purpose of this expedition remains obscure, but it resulted in the notable paintings that came to be known as "Harmony in Green and Gold: the Pacific Ocean," "Crépuscule in Green and Opal: Valparaiso," and "Nocturne in Blue and Gold: Valparaiso Bay"—perhaps Whistler's first nocturne. Following his return, he removed to No. 2 Lindsey Row, now 96 Cheyne Walk, where his mother lived with him.

At the Paris Exposition of 1867 four of Whistler's paintings, including "The White Girl," "Wapping," "Old Battersea Bridge," and "Twilight on the Ocean"—as "Crépuscule in Green and Opal: Valparaiso" was then catalogued—were exhibited in the American section, and received from the French critics exceptional praise. In the Salon of the same year he was represented by the once rejected "At the Piano" and by a painting described as "Winter on the Thames," really "The Thames in Ice."

Afterward, in London, Whistler painted, in remarkably quick succession, a series of portraits quite as wonderful as anything his art has produced. The first of these, "Arrangement in Grey and Black: Portrait of the Artist's Mother," was shown in 1872 at the Royal Academy, where it held its place only through the protest of Sir

William Boxall. This masterpiece afterward appeared in special exhibitions of paintings by Whistler in London in 1874 and 1889, and in a special exhibition of paintings by American artists at the Pennsylvania Academy of the Fine Arts in Philadelphia in 1881, and in the Exhibition of the Society of American Artists in New York in 1882, and in Paris at the Salon in 1883, receiving, in 1891, through government purchase, the honor of a place in the Musée Luxembourg, to pass thence ultimately to the Louvre. Next came the "Miss Alexander: Arrangement in Grey and Green"; then the "Thomas Carlyle: Arrangement in Grey and Black," now in the possession of the Corporation of Glasgow, and the "Leyland" and "Mrs. Leyland"; all of which were shown publicly for the first time in 1874, in a gallery in Pall Mall, where the earliest exhibition of selected works of the artist, including fifty prints, was arranged.

Previously he had exhibited separate works in the French Gallery in Pall Mall and with the Society of French Artists in New Bond Street, and in 1871 had shown "Variations" and a "Harmony" at the Dudley Gallery, where, in the following year he exhibited several "Symphonies" and, for the first time, Mrs. Pennell says, "an impression of night with the title 'Nocturne.'" In the same year he showed, in the International Exhibition at South Kensington, "The White Girl" as "Symphony in White, No. I," and "La Princesse du Pays de la Porcelaine" as "Variations in Flesh-colour, Blue and Grey," later changed to "Grey and Rose."

Meanwhile, in 1871, the etchings known as the "Thames Set"—sixteen in number, but not all etchings of Thames subjects—were published in London by Messrs. Ellis and Green.

As early as 1870 Whistler had come into relations with Mr. F. R. Leyland, ship-owner and art-patron, and portraits of Leyland and of various members of his family became the subjects of numerous paintings, drawings and dry-points by Whistler within the next five years. It was in Leyland's mansion at Prince's Gate, in London, that Whistler, in 1876, began the re-decorating of the dining-room, making it famous as "The Peacock Room." Already, at one end of the room, hung "La Princesse du Pays de la Porcelaine," with which it was

INTRODUCTION

sought to bring the room into harmony, while at the other end a vacant space had been reserved for "The Three Girls," or "Symphony in White, No. IV," a decorative piece which Leyland had given him a commission to paint, but which, although carried well toward completion, was never put in place and never passed into Leyland's possession. In connection with this piece Whistler executed at least six "schemes"—"The White Symphony: Three Girls," "Venus," "Symphony in Green and Violet," "Symphony in White and Red," "Variations in Blue and Green," and "Symphony in Blue and Pink"—all painted with wonderful purity of color and endowed with exquisite charm.

It was on Leyland's suggestion—as appears from an undated letter of the artist—that "Nocturne" was adopted as the title for evening views—chiefly of scenes on the Thames—such as Whistler had already begun to paint. Produced in considerable number during this period, the nocturnes gave Whistler a reputation that remains unique up to the present time—that of a triumphant painter of the elusive beauty of the night.

In 1875 he exhibited at the Dudley Gallery a "Nocturne in Blue and Gold, No. III," and in the same year showed at the exhibition of the Society of French Artists "Chelsea Reach: Harmony in Grey," besides numerous studies. With the same society, in the following year, he exhibited three nocturnes.

On the opening of the Grosvenor Gallery, in London, by Sir Coutts Lindsay in 1877, Whistler exhibited his portrait of "Irving as Philip II of Spain," under the title, "Arrangement in Black, No. III," and "The Fur Jacket" under the title, "Harmony in Amber and Black," besides the portrait of Carlyle and four nocturnes: "Nocturne in Black and Gold: The Falling Rocket," "Nocturne in Blue and Silver," showing the Thames at Battersea, "Nocturne in Blue and Silver," later, "Nocturne in Blue and Gold: Old Battersea Bridge," now in the Tate Gallery, London, and "Nocturne in Blue and Gold: Westminster."

With regard to the nocturnes thus exhibited, and one of them in particular, "Nocturne in Black and Gold: The Falling Rocket," Mr. Ruskin took occasion to say, in his sixty-ninth letter to *Fors Clav-*

igera, of July 2, 1877: "For Mr. Whistler's own sake, no less than for the protection of the purchaser, Sir Coutts Lindsay ought not to have admitted works into the gallery in which the ill-educated conceit of the artist so nearly approaches the aspect of wilful imposture. I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face."

For this astounding piece of abuse in the guise of art-criticism, Whistler brought an action for libel against Ruskin, which was tried, on November 25 and 26, 1878, before Baron Huddleston and a jury. The trial resulted in a verdict for the plaintiff—damages one farthing, and each party was adjudged to pay his own costs. A further result of this action was a pamphlet, dated December 24, 1878, written by Whistler and published by Chatto & Windus, entitled "Whistler v. Ruskin—Art and Art Critics."

In the meantime Whistler had continued to paint and to exhibit, showing at the Grosvenor Gallery in 1878 seven pictures, including three nocturnes of views on the Thames and two figure pieces, one that of a young woman, "Arrangement in White and Black, No. I," known later as "The American," although now said to be the full-length portrait of Miss Maud Franklin, an Englishwoman. In 1879 he sent to that gallery five paintings—an "Arrangement in Brown and Black: Portrait of Miss Rosa Corder," a "Harmony in Yellow and Gold: The Gold Girl, Portrait of Miss Connie Gilchrist," a "Harmony in Green and Gold: The Pacific Ocean," and two nocturnes—besides five studies in chalk and pastel, and six etchings. In 1879 he exhibited also, and for the last time, at the Royal Academy, showing then his etching of "Old Putney Bridge," one of the group of noble etchings of Thames subjects done in that year.

In the International Exposition at Paris in 1878, Whistler, it appears, showed the section of a room decorated by him, his only exhibit, the details of which are described in a Paris letter in the "New York Tribune" of July 6, 1878. He also devised the color-schemes for the decoration of the rooms of Mrs. William Whistler, Mrs. D'Oyly Carte, Mrs. Walter Sickert, Mr. William Heineman, Mr. Mortimer

Menpes, and Señor Sarasate, and others, besides his own rooms in Cheyne Walk and in Tite Street.

Some years before, Whistler had removed his residence to Tite Street, Chelsea, where he was wont to gather about him the brilliant spirits of the time in "The White House," a home built for him by Mr. E. W. Godwin, the architect, and distinguished within by a marvel of simple and effective decoration of Whistler's own designing. One feature of the decorative scheme was the arrangement of the artist's collection of blue-and-white porcelain, and it was doubtless his knowledge and appreciation of this form of art which led to his engagement to furnish, as some of the illustrations, a number of drawings, mostly in color, of objects in the collection described in "A Catalogue of Blue-and-White Nankin Porcelain forming the Collection of Sir H. Thompson," compiled by M. Marks and published in London, by Ellis and Elvey, in 1878.

It was also in 1878 that the methods in use in lithography were fully described to Whistler by Mr. Thomas Way, with the result that Whistler made nine lithographic drawings on stone during that year, two of which, "The Toilet" and "Broad Bridge," were published in "Piccadilly," a short-lived magazine of the time. Some five more lithographs were made in the following year; but it was not until 1887 that further publication was attempted.

It was early within the Leyland period that Whistler began making sketches with charcoal, sometimes elaborated with pastel, on rough wrapping-paper of various tones—portrait-studies, studies of models, sketches of buildings, landscape-notes and suggestions for pictures. Outgrowths of this method of sketching were the pastels, which came to form a fascinating and a notable phase of Whistler's art. Graphic in outline, charming in composition and in coloring—individual to the last degree—these pastels are works of great distinction. In grace, pose, and flow of drapery, the figure-pieces rival the best figurines of the Greeks, yet are essentially modern. In rapid delineation of canal and courtyard, with glimpses of rare architecture, the Venice pastels almost epitomize, in line and color, the decaying beauty of that wonderful city. Never have the possibilities of pastel been so marvelously

developed. Color has been made to grow out of the natural tones of the background and to blend in harmony with the glowing or melting touches of the crayon. Above all, simplicity has wrought its perfect work.

The Ruskin episode had affected Whistler's fortunes unfavorably, not only through the heavy burden of his share of the costs of the libel suit, but through loss of patronage. His consequent pecuniary embarrassment necessitated the sale, in 1879, of "The White House" and its contents, and, in 1880, of the collection of porcelain and of numerous etched plates, studies and sketches, to meet the claims of his creditors; so that, as Duret tersely puts it, "Il ne lui restait comme fortune que son talent."

Out of this situation grew the engagement of Whistler by the Fine Art Society, of London, to visit Venice and execute there a series of etchings for publication by the society. Reaching Venice late in September, 1879, he remained until November, 1880, returning with some forty etched plates, numerous pastels and at least two nocturnes in oil. From all of these plates the Fine Art Society chose twelve, impressions from which were exhibited at the society's gallery in Bond Street in December, 1880, and formed the publication in that year of the first series of Venice etchings.

Early in 1881 fifty-three pastels of Venetian subjects were exhibited in the same gallery, where, in February, 1883, etchings and dry-points, chiefly of similar subjects, were shown, to the number of fifty-one. Selections from these were included in the set of "Twenty-six Etchings," published by the Messrs. Dowdeswell and Dowdeswells, of London, in 1886. Accompanying this second exhibition of etchings was an extraordinary catalogue—"Etchings and Dry-points. Venice. Second Series," with the sub-title, "Mr. Whistler and his critics"—in which Whistler had gathered and arranged, under the various titles, such adverse comments as the critics of the time had chosen to bestow on the Venice etchings when those of the first series met the public gaze—a catalogue of which at least six editions appeared. The publication of this group of "Twenty-six Etchings" was attended by the issue of a series of "Propositions" concerning the art of etching. The fifty-one

INTRODUCTION

etchings, which had been shown in London early in 1883 with much peculiar circumstance, were exhibited under similar conditions and with a like catalogue, at the gallery of Messrs. H. Wunderlich & Co. in New York, late in the same year, to pass thence into the Havemeyer collection in that city.

Whistler, after his return from Venice, continued for a time to exhibit at the Grosvenor Gallery, sending there in 1881 the portrait of Miss Alexander, in 1882 seven pictures, including a "Harmony in Flesh-colour and Pink"—a portrait of Lady Meux; a "Scherzo in Blue: The Little Blue Girl"; a "Note in Blue and Opal: Jersey," and a "Nocturne in Black and Gold: Entrance to Southampton Water"; in 1883 two nocturnes, one a "Nocturne in Black and Gold: The Great Fire-wheel," and in 1884 the portrait of Lady Archibald Campbell, an "Arrangement in Black," which the next year was exhibited at the Salon. He had painted, in all, three portraits of Lady Meux, the earliest of which, an "Arrangement in White and Black," was exhibited in 1882 at the Salon, where, in 1883, the portrait of Whistler's mother received the honor of a medal, although only of the third class, and where, in the following year, the portrait of Carlyle was shown.

It was as early as 1880 that Whistler began to produce water-color drawings in considerable number, varying in subject—figures, street scenes, marines and landscapes. Executed in pure wash, without preliminary outlines, these drawings in water-color not only form an exquisitely beautiful manifestation of Whistler's talent and taste, but rank among the finest known works in this delightful medium.

Within the next few years numerous pictures were completed, small in size but large in art—at Chelsea and at St. Ives, at Dieppe and in Holland—including water-color drawings and pastels, one series of which was shown at the Messrs. Dowdeswells' gallery in May, 1884, and a second series in 1886. Prefacing the catalogue of the earlier exhibition, entitled: "Notes"—"Harmonies"—"Nocturnes," there appeared, under the heading "L'Envoi," a series of affirmations regarding painting, a complement in a way to the earlier "Propositions" regarding the art of etching. These affirmations were after-

ward reprinted, separately and in "The Gentle Art of Making Enemies," as "Propositions—No. 2."

In 1884 Whistler became a member of the Society of British Artists and an exhibitor in its Suffolk Street Gallery, sending there the "Portrait of Mrs. Louis Huth: Arrangement in Black, No. II," painted in 1877, and "A Little Red Note: Dordrecht." In the summer of 1885 he sent, besides seven water-color drawings, his portrait of Señor Don Pablo de Sarasate, the Spanish violinist, an "Arrangement in Black," painted the year before, now in the Carnegie Institute at Pittsburg. In the Society's winter exhibition in 1885 he exhibited, besides two pastels, seven paintings, including an "Arrangement in Grey: Portrait of Master Stephen Manuel," a "Note in Flesh-colour and Grey: Portrait of Miss Dorothy Menpes," and an "Arrangement in Black, No. VIII: Portrait of Mrs. Cassatt." To the summer exhibition of 1886 he sent a "Harmony in Blue and Gold," and to the winter exhibition one pastel and four paintings, including a "Harmony in White and Ivory: Portrait of Lady Colin Campbell"; a "Harmony in Red: Lamplight"—a portrait of Mrs. Godwin, and a "Nocturne in Brown and Gold: St. Mark's Venice." In June of the same year Whistler was elected president of the society, for which the designation of "Royal" was obtained. Within its walls he gathered a strong following and exercised for a brief period a vitalizing influence. It was for this society that, in the same year, he expressly made the etching of "The Fish-Shop: 'Busy Chelsea.'" His contributions to the summer exhibition of the society in 1887 were six in number and, besides an undescribed "Note in Black," were "A Note in Black: Reading," the "Nocturne in Blue and Gold: Valparaiso Bay," a "Nocturne in Black and Gold: The Gardens," a "Harmony in Grey: Chelsea Ice," and an "Arrangement in Violet and Pink: Portrait of Mrs. Walter Sickert." To the winter exhibition he sent several water-colors and twelve etchings of the Naval Review of that year, besides four lithographs recently published.

But the innovations of the new régime aroused the antagonism of the older members, with the result that, at the annual election in June, 1888, Mr. Wyke Bayliss was chosen as president in place of

INTRODUCTION

Whistler, who, with a considerable following, withdrew from the society before the end of the year.

For some years after his return from Venice, Whistler had his studio at 13 Tite Street, Chelsea, but in 1885 he changed the scene of his labors to a large, rambling building at 454A Fulham Road, Waltham Green. Meanwhile his residence was at "The Vale," in King's Road, Chelsea. It was in Tite Street, says the Hon. Frederick Lawless, a sculptor, that Whistler often modelled graceful statuettes, a phase of his art almost unknown, and it was there that the notable portraits of the period were begun or finished. Among these, the portrait of Théodore Duret gains special interest from the account of its incipency which Duret gives in his "*Histoire de J. McN. Whistler et de son Œuvre*," published in Paris in 1904. This portrait was exhibited in the Salon in 1885, where the portrait of Sarasate was shown the following year. Belonging to this period also is the "*Effie Deans: Arrangement in Yellow and Grey*," exhibited at the Edinburgh Exhibition of 1886, and now in the Rijks Museum at Amsterdam.

In 1884 Whistler sent twenty-five works to an exhibition of the Dublin Sketching Club, including the portraits of his mother, Carlyle and Lady Meux, besides a number of nocturnes and smaller pieces in oil, water-color and pastel.

On the opening of the "Salon du XX" at Brussels, in 1884, there were shown the portrait of Miss Alexander, the "*Arrangement in Black, No. V*," the "*Symphony in White, No. III*," and the "*Nocturne in Blue and Silver, No. I*." In 1886 there went to the same Salon the portrait of Sarasate, and in 1888, the "*Arrangement in Black, No. III*," the "*Nocturne in Black and Gold, No. II*," two pastels and a selection of etchings.

On the evening of February 20, 1885, Whistler delivered, in Prince's Hall, London, his famous lecture on art—the "*Ten o'Clock*," so called from the hour at which his hearers were invited to attend. This lecture he repeated at the University of Cambridge, March 24, and at the University of Oxford, April 30, and later at the Grosvenor Gallery and before the Chelsea Art Club, and elsewhere. Withheld awhile from publication, for the purpose of prior delivery by the author dur-

ing a projected visit to America, it was finally issued in pamphlet form in London, by Chatto and Windus, in 1888. It provoked a strong criticism by Swinburne in the "Fortnightly Review" of June of that year, and the consequent controversy severed the intimate relations between Swinburne and Whistler. The "Ten o'Clock" was later translated into French by Whistler's friend, M. Stéphane Mallarmé.

Renewed interest in lithography led Whistler to make three lithographic drawings in 1887, and to authorize the issue in that year of a set made up of "Limehouse," "Nocturne," "Battersea Bridge," "Reading," "Gaiety Stage Door" and "Victoria Club," published in London, under the title of "Notes," by Messrs. Boussod, Valadon & Co. A succession of lithographs appeared from that time until about the end of 1896. Some of these were published in "The Whirlwind," "The Albemarle," "The Studio," "L'Estampe Originale," "The Art Journal," "The Pageant," and "L'Imagier," periodicals of the time, and one of them, a portrait of Mr. Joseph Pennell, formed the frontispiece of "Lithography and Lithographers," written by Joseph and Elizabeth Robins Pennell, published by T. Fisher Unwin, London, 1898. From first to last, about one hundred and sixty-five lithographs were produced by Whistler, of which one hundred and sixty are described in the second edition of the catalogue compiled by Mr. Thomas R. Way, entitled, "Mr. Whistler's Lithographs," published in 1905, in London by George Bell & Sons, and in New York by H. Wunderlich & Co.

These lithographs comprise a wide range of subjects as well as of localities—portraits, figures, groups, street scenes and river views, picturesque houses and churches, and some of the larger aspects of towns and cities. They are wonderfully graphic and expressive; keen in the rendering of personal traits and remarkable in preserving the peculiar characteristics of places. They were, for the most part, joyous records, and revealed a phase of the artist's temperament which had not found equal expression through any other medium. Extending to experiments in colors, they developed, in beautiful results, the rare capabilities of the process.

INTRODUCTION

As memorials of the Jubilee of Queen Victoria in 1887, Whistler made an etching and a dry-point of Windsor Castle and an etching of Chelsea—"Where *She* lives and where *I* live," he is reported to have said; also an etching of the service in Westminster Abbey, besides a series of twelve etchings, done in a single day, on the occasion of the Naval Review in July of that year.

In September, 1887, he made a visit to Belgium, and signalized the excursion by etchings made at Ostend, Bruges and Brussels; those that were made at Brussels forming an important series.

Re-visiting Holland not very long after, he made, principally at Dordrecht, a considerable number of water-colors, some of which formed a part of an important exhibition of paintings, drawings and pastels which, in March, 1889, was opened at the Wunderlich Gallery in New York, with a catalogue similar to that of the London Exhibition of 1884, and bearing the same title. Also in the year 1889, at Amsterdam and at Zaandam, he etched a series of memorable plates, impressions from which were issued early in the year 1890.

To the New English Art Club Whistler sent, in 1888, a "White Note" and a Brussels etching, and in 1889 a pastel, "Rose and Red."

In 1888 the portrait of Carlyle was shown in the fine-arts section of a general exhibition at Glasgow, with the ultimate result that the painting was purchased in 1891 by the Corporation of Glasgow.

In May, 1888, at the Durand-Ruel Gallery in Paris, Whistler exhibited a portrait, a few nocturnes, and a selection of etchings of the Naval Review, of shops in London, of children in Gray's Inn gardens, and of street scenes in Brussels.

It was also in 1888 that Whistler exhibited the portrait of Lady Archibald Campbell in Munich, where he received only a second-class medal, but was elected an honorary member of the Royal Academy of Bavaria. A year later he received a first-class medal at Munich and a gold medal at Amsterdam.

Having married, in London, on August 11, 1888, Mrs. Beatrix Godwin, the widow of his friend, the architect of "The White House," Whistler journeyed that year in Touraine, making many etchings and a few water-colors, and went as far south as Bourges.

BIOGRAPHICAL SKETCH

In 1889 a small collection of Whistler's paintings was exhibited in London by Miss Gould, in the rooms of the Working-Woman's College, including the portraits of Whistler's mother, Thomas Carlyle, Miss Alexander, Miss Rosa Corder and Henry Irving. In the same year the portrait of the artist's mother was exhibited at the Institute of Fine Arts in Glasgow, and a picture by Whistler, entitled "The Grey Lady," was exhibited at the Art Institute in Chicago.

At the Paris Exposition of 1889 Whistler, after some controversy with General Rush C. Hawkins, Chief of the United States Department of Fine Arts, exhibited in the British section several selected etchings, besides the "Portrait of Lady Archibald Campbell" and "The Balcony"—paintings which brought the artist the award of a gold medal.

The election of Whistler to an honorary membership in the Royal Academy of Bavaria in 1888 became the occasion of a complimentary dinner, given to him in London on May 1, 1889, "in recognition of his influence on art at home and abroad," as well as in congratulation upon this special honor. In the same year he was made chevalier of the Legion of Honor, and in 1891 officer of the same order. He also became a chevalier of the Order of St. Michael. Other distinctions bestowed upon him were elections to honorary membership in the Société Nationale des Beaux-Arts, in the Royal Academy of St. Luke, Rome, in the Royal Academy of Dresden and in the Royal Scottish Academy. The degree of LL.D. was conferred upon Whistler by Glasgow University in 1903.

Before 1890 Whistler had decided to publish in one volume all of his writings, including letters printed in various journals, and, for the purpose of bringing these together, had employed Mr. Sheridan Ford, an American journalist. In consequence of some disagreement in the business, Mr. Ford undertook himself to launch the publication. The book, with the title: "The Gentle Art of Making Enemies, Edited by Sheridan Ford," made its first appearance in 1890, with the imprint of Frederick Stokes and Brother, New York, as publishers—who cabled that their names had been used without their permission. Later in the same year it was issued at Paris with the same title and with the

imprint of Delabrosse et Cie, as publishers—described in each case as a first edition. About the same time an attempt was made to put forth an edition in Brussels, described as a second edition—“(Original Authorized Edition).”

After setting in motion vigorous measures to prevent the circulation of these editions, with the result that they were virtually suppressed everywhere—in Belgium through legal proceedings—Whistler himself took the compilation in hand, and in 1890 the volume in authorized form, in large-paper and small-paper copies, and with the same title—“*The Gentle Art of Making Enemies*”—was published by William Heinemann in London and by John W. Lovell Co. in New York. A second edition, somewhat enlarged, issued by the same publishers, appeared in 1892, and was reissued by G. P. Putnam’s Sons in New York in 1904.

With the Société Nationale des Beaux-Arts, which had been formed in 1890, Whistler exhibited, at the Salon of the Champ-de-Mars in Paris in 1891, his portrait of Miss Rosa Corder and the marine, “*Valparaíso*,” both of which paintings were shown, later in the same year, at the annual fine-arts exhibition in Munich.

Returning to London from his journeyings in France, Whistler lived for a time at the Tower House, Chelsea, and then at No. 21 Cheyne Walk. There, in 1891, he took in hand again a number of the first published set of *Venice* etchings, and these, in the latest states, were separately issued by the Fine Art Society.

In March, 1892, a loan exhibition was made at the Goupil Gallery, London, which comprised forty-four characteristic paintings by Whistler and brought together many of the artist’s finest works. Among the portraits shown were those of Whistler’s mother, Thomas Carlyle, Miss Alexander, Miss Rosa Corder, Lady Archibald Campbell, Lady Meux—the “*Harmony in Pink and Grey*,” and the “*Lady with the Fur Jacket*”; among the figure-pieces were “*Die Lange Leizen—of the Six Marks*,” “*The Music Room*,” “*The Balcony*,” “*The Gold Screen*,” the “*Symphony in White, No. II*” and the “*Symphony in White, No. III*”; among the earlier works, the “*Blue Wave, Biarritz*,” “*The Ocean*,” and “*Crépuscule: Valparaíso*,” and among the noc-

turnes, "Chelsea," "Chelsea Embankment—Winter," "Chelsea in Ice," "Chelsea Snow," "The Fire Wheel," "The Falling Rocket," "Valparaiso," "Westminster Bridge," "Battersea Reach," "Old Battersea Bridge," "Trafalgar Square—Snow," "Cremorne Lights," "Southampton Water," "Bognor" and "St. Mark's, Venice." The catalogue by Whistler of this exhibition, entitled "Nocturnes, Marines & Chevalet Pieces," contained copious extracts from earlier criticisms of his paintings, as "The Voice of a People." After the exhibition, photographic reproductions of twenty-four of these paintings were published under the catalogue title.

In 1892 another of the portraits of Lady Meux—"Harmony in Grey and Rose Colour"—and a number of nocturnes were included in the exhibition of the Salon of the Champ-de-Mars.

In 1892 Whistler removed to Paris and soon took up his residence at No. 110 Rue du Bac, in a house with a walled garden, and secured a commodious studio in the Rue Notre-Dame-des-Champs, in a tall building from the balcony of which there was a broad outlook. It was in this studio that he began or finished a number of portraits—among them the portrait of Mrs. Whistler, the "Harmony in Red," the portraits of Mr. George W. Vanderbilt and Mrs. Vanderbilt, the half-length portrait of Whistler, now belonging to Mr. Vanderbilt, the portrait of Mr. Arthur Jerome Eddy, the portrait of Count Robert de Montesquiou-Fezensac and the portrait of Lady Eden.

The painting of Lady Eden's portrait was the occasion of a controversy and litigation. The commission was to paint the head only, the price to be from one hundred to one hundred and fifty guineas. Begun early in January, 1894, the picture grew, through the artist's interest in the work, to an importance beyond what he had contemplated, but was nearly finished by the fourteenth of February. On that day Sir William Eden thrust upon the artist, as a "valentine," an envelope containing a cheque for one hundred guineas! Resenting the baronet's attempt thus to fix the price at the minimum, Whistler ironically acknowledged the cheque as a "valentine." The painting, withheld by Whistler, was exhibited at the Salon of the Champ-de-Mars in 1894, under the title, "Brown and Gold: Portrait of Lady E." When Sir

INTRODUCTION

William Eden brought suit in a French court to obtain possession of the painting, Whistler tendered back the hundred guineas and painted out Lady Eden's features. The court of first instance ruled that the artist must refund the money with interest, hand over the picture and pay 1000 francs as damages. On Whistler's appeal, the higher court struck out the direction for the delivery of the picture, sustaining the artist's view that the agreement was not a contract to sell, but merely an obligation to execute, or, in default of completion, to pay the consequent damages.

The story of the case, told by Whistler in English, with comments, under the title of "Eden versus Whistler—The Baronet & The Butterfly," was published in Paris in 1899 by Louis-Henry May, and in the same year in New York by R. H. Russell.

In 1893 "The Balcony," which the year before had formed the beginning of the Freer Collection of paintings by Whistler, was shown at an exhibition in New York of the Society of American Artists, of which Whistler had become a member in 1880, and in 1893 the earliest portrait of Lady Meux, the "Arrangement in White and Black," was exhibited at the Grafton Gallery in London.

At the World's Columbian Exposition at Chicago, in 1893, six paintings by Whistler were shown—"La Princesse du Pays de la Porcelaine," "A Chelsea Girl," "The Fur Jacket," the portrait of Lady Archibald Campbell, under the title of "The Lady with the Yellow Buskin," "Nocturne: Valparaiso," and "Harmony in Blue and Silver." These paintings and a representative group of his etchings brought the artist medals with special comment. All but the last of the six paintings were shown at the annual exhibition of the Pennsylvania Academy of the Fine Arts in the winter of 1893-4. Whistler received the Temple Gold Medal for "The Lady with the Yellow Buskin," a like honor being awarded at the same time to Mr. John S. Sargent for his "Portrait of Ellen Terry as Lady Macbeth." Not long after, "The Lady with the Yellow Buskin" passed into the Wiltach Collection in Philadelphia.

In 1894 there were exhibited at the Salon of the Champ-de-Mars, besides the portrait of Lady Eden, a selection of nocturnes and marines

and the recently finished portrait of Count Robert de Montesquiou-Fezensac, an "Arrangement in Black and Gold."

In 1895 Whistler sent "The Little White Girl" to the International Exhibition in Venice, and his new portrait of Mrs. Walter Sickert to the Institute of Fine Arts in Glasgow, and in that year received the honor of a gold medal at Antwerp.

While living in Paris between 1892 and 1895, Whistler visited Normandy and Brittany, making lithographs at Rouen, Vitré, Paimpol and Lannion. In the latter year seventy-five of his lithographs were shown in London by the Fine Art Society, which issued a catalogue with a prefatory note by Mr. Joseph Pennell.

In 1895 Whistler was for a time at Lyme Regis, where he found the subjects for "Little Rose of Lyme Regis" and "The Blacksmith," both now in the Museum of Fine Arts in Boston, and for a number of lithographs. More lithographs were made in 1896, in London, where Whistler was then staying on account of the illness of Mrs. Whistler, which ended fatally in that year.

In September, 1896, some months after Mrs. Whistler's death, Whistler, while on his way to Paris, halted awhile at Calais, where, it appears, he did no painting, but probably made the etching entitled "The Market."

Returning to Paris, Whistler continued there intermittently for the next three years. Within this period he became connected with a school in which painting was taught, opened in the autumn of 1898 in the Passage Stanislas, off the Rue Notre-Dame-des-Champs. Erroneously announced as the "Académie Whistler," it was afterward called the "Académie Carmen," after Madame Carmen Rossi, under whose financial management it was opened. For a time Mr. Frederick MacMonnies was associated with Whistler in the system of instruction, teaching the sculptor pupils and criticising the drawing, while Whistler taught his own method of painting. Owing in a measure to Whistler's illness and enforced absence, the school, which had been removed to the Boulevard Montparnasse, was discontinued in 1901; but two of the foremost students were meanwhile formally apprenticed to him for the term of five years "to learn the art and craft of a painter."

INTRODUCTION

When the International Society of Sculptors, Painters and Gravers, inaugurated in London, late in 1897, as an "Art Congress," was finally organized, in 1898, Whistler became its president. He continued to hold the office until his death, and he was always a leading spirit in the society. At its "Exhibition of International Art," at Knightsbridge in 1898, he was well represented by "The Thames in Ice," "At the Piano," "Portrait of Rosa Corder," "La Princesse du Pays de la Porcelaine," "The Little Blue Bonnet," "La Petite Souris," and "Nocturne: Valparaiso," besides two small paintings and a lithograph. In the exhibition of 1899 there appeared: "Violet and Rose: Carmen qui rit," "Nocturne in Brown and Gold: Chelsea Rags," "Blue and Silver: Trouville," "Brown and Gold: Lillie in Our Alley," "Rose and Brown: La Cigale," and "Rose and Gold: The Little Lady Sophie of Soho," besides sixteen etchings and a lithograph. In 1901 the president's contributions were "Gold and Orange: The Neighbors," "Green and Silver: The Great Sea," "Grey and Silver: Pourville," "Purple and Gold: Phryne the Superb, Builder of Temples," and "The Golden Lilly," besides two pastels: "A Violet Note" and "The Captive."

In 1897 the "Girl Reading"; in 1898 "Westminster Bridge," "The Blue Wave, Biarritz," a "Symphony in Violet and Blue" and "A Note in Carmine," and in 1899 "The Music Room"—appeared in the exhibitions in New York of the Society of American Artists. In 1898 "A Note in Carmine" and "Symphony in Violet and Blue" were included in the annual exhibition of the Pennsylvania Academy of the Fine Arts. In the Academy's exhibition of 1899 "The Music Room" was shown, and in the exhibition of 1900, the "Nocturne in Black and Gold: The Falling Rocket," which had been the occasion of the Ruskin controversy.

In 1898 the "Company of the Butterfly," originated by Whistler and probably his affair throughout, was launched, in London, as a convenient agency for the sale of his work without the intervention of the dealers and with relief from the annoyance of negotiation at the studio. Rooms were taken at No. 2 Hinde Street, Manchester Square, and one of these was tastefully decorated and fitted up for exhibition purposes.

BIOGRAPHICAL SKETCH

As late as the summer of 1900—when the compiler visited the place—framed etchings and lithographs were on the walls and a few small pictures were displayed. But the venture, it seems, failed to accomplish its object, and was virtually abandoned some time prior to Whistler's death.

By the opening of the twentieth century, Whistler had finally removed to London, already having a studio at No. 8 Fitzroy Street, Fitzroy Square, and was busily at work. In the summer of 1900 he made visits to Holland and Ireland, bringing back each time a few small pictures, executed with unimpaired skill and unblemished charm. Lingered at Chester, on his way home from Ireland, he made some exquisite drawings with pen and ink of picturesque old houses characteristic of the place.

At the Paris Exposition of 1900 Whistler exhibited in the United States section, where "The Little White Girl," "L'Andalouse"—the title given to a full-length portrait of Mrs. Charles Whibley, and the full-length "Portrait of the Artist"—now destroyed—were shown, besides etchings and lithographs. He was awarded a Grand Prix for painting and another for engraving.

Relinquishing a renewed plan of going to Madrid to see the pictures there, he journeyed by water, in December, 1900, to Gibraltar, on his way to Tangier, where he made a considerable number of sketches, and to Algiers, where his work was hindered by inclement weather. Crossing to Marseilles, he was detained there for a while by illness, and then sailed for Ajaccio, remaining away from London until May, 1901. While in Corsica he sketched a variety of subjects and made drawings on a few plates, one of which was successfully bitten and printed—others becoming damaged beyond remedy.

In 1901, at the Pan-American Exposition in Buffalo, "The Music Room," "The Balcony," "The Blacksmith, Lyme Regis," "Southampton," "Bognor," and two small marines were exhibited, besides a selection of the etchings, and Whistler received gold medals for both etchings and paintings.

In the Glasgow International Exhibition of 1901 Whistler was represented by "The Thames in Ice," "La Princesse du Pays de la

INTRODUCTION

Porcelaine," "The Fur Jacket," and a nocturne and two water-colors; all shown among the works of "Living British Artists."

In 1901 the "Nocturne: Southampton Water," belonging to the Art Institute of Chicago, was lent for the annual exhibition of the Pennsylvania Academy of the Fine Arts. In the Academy's exhibition of 1902 "L'Andalouse" and a group of etchings were shown, and Whistler received the Academy Gold Medal of Honor. The same year, in New York "L'Andalouse" and the famous "Nocturne in Black and Gold: The Falling Rocket" were conspicuous features of the exhibition of the Society of American Artists, and the "Little Cardinal" was shown at the Salon and in the Portrait Painters' Exhibition in London.

In 1902 Whistler took a house, containing a large studio, at No. 74 Cheyne Walk, Chelsea, not far from where he had lived in former days. In this studio he continued to work, except during his absence or illness, during the rest of his life.

Early in July of 1902 he undertook still another journey to Holland, where he suffered from a serious illness from which his recovery was slow. It became sufficiently assured, however, to permit of his returning to London before the end of the year and to warrant his proceeding with a number of portraits which were already in progress.

The taste which Whistler had so early formed for blue-and-white porcelain was supplemented by a special fondness for beautiful old silver, of which he made a choice collection. Many of his finest pieces, shown together and arranged according to his instructions, in a separate case, formed a notable section of a loan exhibition of old silver, late in 1902, in the rooms of the Fine Art Society.

In the summer of 1903 he was once more taken seriously ill, and he died suddenly at his home, on the seventeenth day of July. His funeral, to which old friends came to do him honor, was held, on July the twenty-second, in Chelsea Old Church, and the same day he was buried by the side of his wife in the churchyard at Chiswick, in which Hogarth also lies buried.

Whistler's grave is as yet unmarked by a memorial stone, but a tablet in his memory was unveiled in the library at West Point, October 24, 1907—the gift of The Copley Society of Boston and the work

BIOGRAPHICAL SKETCH

of the sculptor Augustus Saint-Gaudens—the last stone, it is said, that his chisel ever touched. The inscription bears the concluding words of the “Ten o’Clock,” and reads thus:

TO
JAMES McNEILL
WHISTLER
—
MDCCCXXXIV
MCMIII
—
THE STORY OF THE
BEAUTIFUL
IS ALREADY COMPLETE
HEWN ON THE MARBLES
OF THE PARTHENON
AND BROIDERED WITH
THE BIRDS UPON THE
FAN OF HOKUSAI

Admirers of Whistler, principally artists and men of letters, are about to erect in his honor in the Embankment Gardens, Chelsea, near his former home in Cheyne Walk, a memorial in bronze, the creation of the sculptor Auguste Rodin, who succeeded Whistler as President of the International Society of Sculptors, Painters and Gravers. A replica of this work, secured mainly through local subscription, is to be erected in Lowell, Whistler’s birthplace, and it is proposed to erect in Paris a second replica, as a gift from American and English art-lovers to France.

Since Whistler’s death, three significant memorial exhibitions of his works have been held, each representing, with remarkable comprehensiveness, all the various phases of his art—in Boston by The Copley Society, in February and March, 1904; in London, by the International Society of Sculptors, Painters and Gravers, in February, March and April, 1905; and in Paris, at the Palais de l’École des Beaux-Arts, in May of that year.

INTRODUCTION

Representative as they were, these exhibitions, nevertheless, taken together, fell materially short of comprising the great sum of Whistler's work—the extent of which it has been possible to indicate, but not fully to describe, in the foregoing sketch of his career.

These exhibitions were a clear demonstration of what, to observing eyes and to discerning minds, had long been manifest—that here was a marvellous artist, and one who had explored with signal achievement nearly every realm of art. He now stood revealed to all the world as a painter who compelled technical mastery to serve the supreme purpose of beautiful expression. Thus he had produced portraits which might take their places with the masterpieces of the centuries, delineations of figures that are enchanting through the blended charm of grace and color, nocturnes unsurpassed in their rendering of the tranquil loveliness of the night, marines wonderful in their interpretation of the changeful and entrancing moods of the sea. It was also perceived how wide was the range of the exquisite creations he had wrought through the medium of water-color and pastel. The extent of his work in lithography came as a revelation to the many, while the delightfulness of the lithographs became a joy to all. From a comprehensive view of his etchings it became clear that in keenness of observation and range of appreciation, in faculty of selection and power of concentrative and concise expression, in masterly use of line and effective rendering of contrasts of light and shade, in boldness and strength and in delicacy and refinement as well, Whistler was not only the unsurpassed etcher, but a supreme artist.

As an artist Whistler was a man of his own time, sincere in his art, individual in its expression—a master whose triumphs rank him with the masters of all time.

PERIODS OF ETCHING

Whistler was an etcher before his career in art was fairly begun. The impulse to express himself through etching came with the opportunity at Washington which placed the etcher's tools in his hand. It is unlikely that he would in any case have long continued in routine service there, employing merely the skill that practice so early de-

veloped; but time might have passed which we now see could scarcely have been otherwise than wasted. We may, therefore, rejoice in the official severity which so soon released from his artisan chrysalis the artist who, in after years, not inaptly took the butterfly as his symbol. Nevertheless, the few small plates etched in Paris within the two years following his definite choice of art as a career, gave little more augury of great achievement than the random sketches on the "Coast Survey Plate." It was not until after the Alsatian journey that Whistler really found himself as an etcher. With the etchings which are records of that experience his genius burst forth into splendid expression; yet was not then untrammelled, for his finest works in etching were for a while based on preliminary sketches in some other medium. For no long period, however, was this his practice; soon it became his rule to draw the subject with the needle directly upon the plate—a rule almost never departed from during the rest of his career. Days are recalled when, as late as 1892, Whistler was seen strolling about Paris, alert for the picturesque, to make it appear more beautiful on the plates which were carried in his pocket.

Whistler's etchings and dry-points may roughly be grouped in periods, the work within each period being distinguished by a style of its own, yet bearing the unmistakable impress of the artist's originality and genius. The earliest French period lies within the two years 1857 and 1858, when the etchings produced were wrought in a vein never afterward pursued. The next period, which runs from 1858 to 1864, is marked by great productiveness, and is noted for the wonderful Thames etchings and a series of splendid portraits in dry-point. Then ensues an interval of almost complete abandonment of etching, lasting for the rest of the decade. It is followed by what has come to be known as the Leyland period, from 1870 to 1879, chiefly a period of dry-points, and notable for a great renewal of activity and for variety in expression—with figures, interiors, landscapes, and Thames scenes among the subjects portrayed. The year 1879 stands alone, remarkable for a few noble etchings of bridges and shipping on the Thames. From 1879 to 1881 we have the Venice period, with its many and its marvellous etchings and dry-points, all executed in a style unheralded

INTRODUCTION

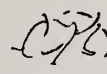
by previous work. The time from 1881 to the autumn of 1887 may be claimed as distinctively an English period, embracing scenes in London and at Sandwich, and closing with the record of the Jubilee Naval Review. Immediately following, from the autumn of 1887 to 1895, is a Continental period, within which the Belgian etchings, the Touraine etchings, the Dutch etchings, and the latest Paris etchings were achieved. Even here, while in manner of treatment the Belgian and French etchings show much in common, the Dutch etchings, done in 1889, fairly form a class and claim a period by themselves. With the latest Paris etchings, which appear to have been made between 1891 and 1895, Whistler's work in etching virtually ceases. Only a few plates, taken up after irregular intervals, were completed in his remaining years.

The methods of etching employed by Whistler seem to have been very direct and simple, but they were applied with consummate skill. He seems not to have experimented much with mordants, nor to have worked with the needle on plates immersed in the acid bath. Although he sometimes allowed his plates to be grounded by others, he always did the biting himself, accomplishing this with an amazing delicacy. In printing it was not so much the press he used as the way in which he used it that produced the admirable results with which we are familiar. The choice of paper for the impressions of his own printing was with Whistler always a matter of serious concern. Then, finishing the inking by deft, rapid rubbing of the plate with his hand, he would force every line to yield proof of its quality, sometimes supplementing the result with surprising effects from the film left upon the surface of the copper. While thus conservative with regard to appliances, he was daring in their use. There is scarcely a phase of the art of etching which he did not illustrate; no technical method of which he was not a master; no skill in manipulation which he failed to employ.

Some of Whistler's earliest etchings were merely signed "J. W."; a few that followed were signed "J. Whistler," but generally, up to 1871, the signature was "Whistler," with the date; after 1871 the signature was a conventional butterfly. Variations of the butterfly

PUBLICATION OF ETCHINGS

are numerous, but all may be classified as "shaded" and "in outline," characteristic examples of each description being as follows:



Few, comparatively, of the great number of the etchings and dry-points that Whistler produced have passed through the form of distinctive publication. Earliest among these were the etchings of Alsatian and Parisian subjects, with portraits of the two Haden children, which were announced on the title-plate as "Douze Eaux Fortes d'après Nature, par James Whistler. Imp. Delâtre, Rue St. Jacques, 171. Paris, Nov., 1858"—sometimes known as "The French Set." Varying announcements of this publication were made in English within the following year. In its final form the list read:

TWELVE ETCHINGS FROM NATURE, BY JAMES ABBOTT WHISTLER

TITLE	
1 LIVERDUN	7 LITTLE ARTHUR
2 LA RÉTAMEUSE	8 LA VIEILLE AUX LOQUES
3 EN PLEIN SOLEIL	9 ANNIE
4 THE UNSAFE TENEMENT	10 LA MARCHANDE DE MOUTARDE
5 LA MÈRE GÉRARD	11 FUMETTE
6 STREET AT SAVERNE	12 THE KITCHEN

ARTIST'S PROOFS ON INDIA, TWO GUINEAS

LONDON:

PUBLISHED BY J. A. WHISTLER

AT NO. 62, SLOANE STREET

PARIS: IMPRIMERIE DELÂTRE, RUE ST. JACQUES, 171

On another list No. 4 was called "The Old Farm."

INTRODUCTION

Next in order of formal publication came what is known as "The Thames Set," which was published in London in 1871, although made up from plates executed much earlier, and was thus announced:

33 KING STREET, COVENT GARDEN, LONDON.

SIR: HAVING ACQUIRED THE HITHERTO UNPUBLISHED PLATES OF MR. JAMES WHISTLER'S ETCHINGS OF SCENES ON THE THAMES, I BEG TO INFORM YOU THAT IT IS INTENDED TO TAKE A LIMITED NUMBER OF IMPRESSIONS (NOT TO EXCEED 100), FOR SUBSCRIBERS ONLY, AT £12, 12S. THE SET OF THIRTEEN PLATES.

MANY COPIES ARE ALREADY SUBSCRIBED. SHOULD YOU WISH ME TO ADD YOUR NAME TO THE SUBSCRIPTION LIST, I SHALL BE OBLIGED BY YOUR FILLING UP THE ACCOMPANYING FORM.

I AM, SIR, YOURS RESPECTFULLY,

F. S. ELLIS.

The set, when issued, bore the following description:

A SERIES OF
SIXTEEN ETCHINGS
OF
SCENES ON THE THAMES
AND OTHER SUBJECTS
BY
JAMES WHISTLER

- | | |
|--------------------------|------------------------------|
| 1 BLACK-LION WHARF | 9 THE LIME-BURNER |
| 2 WAPPING WHARF | 10 THE LITTLE POOL |
| 3 THE FORGE | 11 EAGLE WHARF |
| 4 OLD WESTMINSTER BRIDGE | 12 LIMEHOUSE |
| 5 WAPPING | 13 THAMES WAREHOUSES |
| 6 OLD HUNGERFORD | 14 MILLBANK |
| 7 THE POOL | 15 EARLY MORNING (BATTERSEA) |
| 8 THE FIDDLER | 16 CHELSEA BRIDGE AND CHURCH |

LONDON:

ELLIS AND GREEN, 33 KING STREET, COVENT GARDEN
MANCHESTER AND LIVERPOOL: THOMAS AGNEW AND SONS

PUBLICATION OF ETCHINGS

In 1877 "Free-Trade Wharf" was published in London by the Fine Art Society, Limited.

In 1878 "Billingsgate" appeared in the January number of "The Portfolio," London: Seeley, Jackson and Halliday, Fleet Street.

In 1879 "Battersea Bridge" and "Putney Bridge" were published in London, at £6 6s. each, by The Fine Art Society, which in the same year published, at £3 3s., "The Little Putney."—No. 1, which was re-issued in "Four Masters of Etching" by Frederick Wedmore—published in 1883 by The Fine Art Society, Limited, 148, New Bond Street, London.

In 1879 also, "The 'Adam and Eve,' Old Chelsea," was published, at £6 6s., by Hogarth and Son, London.

In the same year "Hurlingham" and "Fulham" were published in London, with the stamp of the Printsellers' Association.

About 1879 there were issued, without date, impressions from fifty-seven cancelled plates, bound together, but not described except by the following title, printed on the cover of some of the copies:

FIFTY-SEVEN
DEFACED
ETCHINGS AND DRY-POINTS
BY
J. A. MCNEILL WHISTLER
THE FINE ART SOCIETY, LIMITED
148 NEW BOND STREET, LONDON

Of the impressions from these defaced plates, eleven were from plates from which no impressions taken before the plates were cancelled are known to the compiler to exist. These are all specifically noted in the following catalogue. The other impressions comprised many of the important etchings and dry-points done prior to 1879, except those included in "The French Set" and "The Thames Set."

In 1880 "Tatting" and "Two Ships" were published in London by Dowdeswell and Dowdeswells, although both plates were of much earlier date.

INTRODUCTION

In 1880 what is known as "The First Venice Set" was published in London by The Fine Art Society, under the title:

VENICE

WHISTLER

TWELVE ETCHINGS

THE FINE ART SOCIETY, 148 NEW BOND STREET, LONDON

Prior to the publication, this printed announcement was made:

MR. WHISTLER'S
ETCHINGS OF VENICE

THE FINE ART SOCIETY
148 NEW BOND STREET

LIST OF ETCHINGS

- 1 THE LITTLE VENICE
- 2 THE TWO DOORWAYS
- 3 THE BEGGARS
- 4 NOCTURNE
- 5 THE DOORWAY
- 6 THE RIVA
- 7 THE BRIDGE
- 8 THE LITTLE LAGOON
- 9 THE PALACES
- 10 THE VENETIAN MAST
- 11 THE TRAGHETTO
- 12 THE PIAZZETTA

A LIMITED NUMBER OF IMPRESSIONS OF THESE ETCHINGS WILL
BE PRINTED BY MR. WHISTLER
THE PRICE MAY BE OBTAINED ON APPLICATION

PUBLICATION OF ETCHINGS

In actual publication "The Little Mast" was substituted for "The Bridge."

In 1881 "Alderney Street" was published in Paris in the April number of the "Gazette des Beaux-Arts."

In 1883 the "Swan and Iris" appeared in "Cecil Lawson, A Memoir," by Edmund W. Gosse, published in London by The Fine Art Society.

In 1886 the plate of "La Marchande de Moutarde," which had been etched nearly thirty years before, and had been included in the well-known French set, was acquired by the editor of "English Etchings," an art-magazine published quarterly in London between 1885 and 1889, and, after Delâtre's name and address had been removed, was made to yield some two hundred additional impressions, which were printed by Goulding. These, according to Mr. Wedmore, were printed on old Whatman paper of 1814, a few being printed on old Dutch paper of the seventeenth century. They were issued with the seventh number of the publication.

In 1886 twenty-one of the Venetian subjects of 1880 and five English subjects, etched a little later, were published in London by Messrs. Dowdeswell and Dowdeswells, under the title of "Twenty-six Etchings."

A preliminary announcement was made as follows:

A SET OF TWENTY-SIX ETCHINGS

BY

JAMES A. McN. WHISTLER.

MESSRS. DOWDESWELL HAVE THE HONOUR TO ANNOUNCE THE PUBLICATION OF A SET OF TWENTY-SIX IMPORTANT ETCHINGS BY MR. WHISTLER.

TWENTY-ONE OF THE PLATES WERE ETCHED IN VENICE, THE REMAINING FIVE SUBJECTS BEING ENGLISH.

THIRTY SETS ONLY WILL BE PRINTED. EVERY IMPRESSION WILL

INTRODUCTION

BEAR MR. WHISTLER'S AUTOGRAPH, AND WILL BE MOUNTED ON BOARD, AND ISSUED IN A PORTFOLIO SPECIALLY DESIGNED BY THE ETCHER, WHO HAS ALSO WRITTEN A SHORT RÉSUMÉ OF THE PRINCIPLES HELD BY HIM IN THIS MATTER.

THE PRICE OF THE SET WILL BE FIFTY GUINEAS.

THE FOLLOWING IS A LIST OF THE SUBJECTS:

*DOORWAY AND VINE	LOBSTER POTS
WHEELWRIGHT	*RIVA, NO. 2
*SAN BIAGIO	DRURY LANE
*BEAD-STRINGERS	*THE BALCONY
TURKEYS	FISHING BOAT
FRUIT STALL	*PONTE PIOVAN
*SAN GIORGIO	*GARDEN
*NOCTURNE — PALACES	*THE RIALTO
LONG LAGOON	*LONG VENICE
TEMPLE	*FURNACE — NOCTURNE
*THE BRIDGE	*QUIET CANAL
*UPRIGHT VENICE	LA SALUTE — DAWN
LITTLE COURT	LAGOON — NOON

OF THOSE MARKED *, TWELVE EXTRA IMPRESSIONS WILL BE TAKEN AND SOLD SEPARATELY.

THE PLATES WILL THEN BE DESTROYED, AND IMPRESSIONS TAKEN TO SHOW THEIR CONDITION.

LONDON:

DOWDESWELL & DOWDESWELLS,
PUBLISHERS, ETC.

133, NEW BOND STREET, W.

1886

With this set of etchings Mr. Whistler issued in the following form the "résumé" mentioned in the announcement:

PUBLICATION OF ETCHINGS

PROPOSITIONS.

I. That in Art, it is criminal to go beyond the means used in its exercise.

II. That the space to be covered should always be in proper relation to the means used for covering it.

III. That in etching, the means used, or instrument employed, being the finest possible point, the space to be covered should be small in proportion.

IV. That all attempts to overstep the limits insisted upon by such proportion, are inartistic thoroughly, and tend to reveal the paucity of the means used, instead of concealing the same, as required by Art in its refinement.

V. That the huge plate, therefore, is an offence—its undertaking an unbecoming display of determination and ignorance—its accomplishment a triumph of unthinking earnestness and uncontrolled energy—endowments of the “duffer.”

VI. That the custom of “Remarque” emanates from the amateur, and reflects his foolish facility beyond the border of his picture, thus testifying to his unscientific sense of its dignity.

VII. That it is odious.

VIII. That, indeed, there should be no margin on the proof to receive such “Remarque.”

IX. That the habit of margin, again, dates from the outsider, and continues with the collector in his unreasoning connoisseurship—taking curious pleasure in the quantity of paper.

X. That the picture ending where the frame begins, and, in the case of the etching, the white mount, being inevitably, because of its colour, the frame, the picture thus extends itself irrelevantly through the margin to the mount.

XI. That wit of this kind would leave six inches of raw canvas between the painting and its gold frame, to delight the purchaser with the quality of the cloth.

In accordance with views thus expressed, Whistler, after the publication of the first Venice series, trimmed close to the plate-mark the

INTRODUCTION

proofs of his own printing—which included nearly all impressions of his later etchings—leaving only a small jut at the bottom for the butterfly signature, with the note that the artist was also the printer.

Always solicitous about a proper setting for his work, Whistler designed for his etchings a special frame, narrow and white, with two grooves tinted brown and running lengthwise, and for his water-colors and pastels wide frames with yellow, green or coppery gilding, besides gold frames in a variety of forms for his paintings—forms which have been extensively adopted by other artists.

COLLECTIONS OF ETCHINGS

Of the notable private collections of Whistler's etchings that have been made from time to time, few of an early date remain intact. Those of special importance which have been dispersed seem worthy of note, however, for the sake of the record and because of the interest of the collector in impressions which may be traced to one or more of these collections by the stamp of a former owner. To such will be given priority of notice.

The collection of M. Philippe Burty, of Paris, was among the first of these. It was probably begun almost at the date of Whistler's first publication, and contained some of the earliest and rarest of his etchings. When sold at auction in London by Sotheby, Wilkinson & Hodge, in April, 1876, it numbered fifty impressions from thirty-nine plates. Impressions from this collection usually bear the monogram "BURTY" in an oval, stamped in red, although sometimes the mark is merely P B in an oblong.

The collection of Mr. James Anderson Rose, of London, which was also begun early, consisted of one hundred and forty-five impressions from seventy-nine plates, and was sold at Sotheby's in June, 1876. At that time Whistler's etched work comprised about one hundred and twenty-five plates.

The collection of Mr. Joshua H. Hutchinson, of London, was made with the aid of the artist, and, when sold at Sotheby's, in March, 1892, after Mr. Hutchinson's death, numbered two hundred and sixty-five impressions from one hundred and ninety-six plates. Impressions

from this collection bear J H H—impressed as a monogram within a small circle.

The collection of Mr. Bernard Buchanan Macgeorge, of Glasgow, was not begun until 1885, but consisted of two hundred and fifty-one impressions from two hundred and eight plates, when sold at private sale, in 1901, to Messrs. H. Wunderlich & Co., of New York, by whom it was dispersed. Impressions from this collection bear the stamp B. M. within a narrow oblong.

The collection of Mr. James Cox Cox, of Dundee, begun about 1886, consisted of two hundred and fifty-four impressions from two hundred and twenty-three plates, when sold at private sale, in 1903, after his death, to Messrs. Obach & Co., of London, by whom it was dispersed.

The collection of Mr. Mortimer Menpes, of London, numbered two hundred and thirty-four impressions from one hundred and seventy-six plates, when sold at private sale, in 1904, to Messrs. Ernest Brown and Phillips, of London, by whom it was dispersed.

In the representative collection of engravings and etchings formed by Mr. Walter S. Carter, of Brooklyn, New York, which, in 1905, after his death, was sold by the American Art Association, there were sixty-two etchings and dry-points by Whistler.

The collection of Mr. H. S. Theobald, of London, numbered two hundred and forty-one impressions from one hundred and ninety-nine plates, when it passed at private sale, in 1906, into the possession of Messrs. M. Knoedler & Co., of New York, by whom it was dispersed. Some impressions from this collection bear the mark H S T—impressed as a monogram.

The collection formed for Queen Victoria by her librarian, Mr. Richard Rivington Holmes, consisted of one hundred and forty-seven impressions from the same number of plates. After passing into the possession of King Edward VII, it was sold at private sale, in 1906, to Messrs. Thomas Agnew & Sons, of London, and was purchased from them in that year by Messrs. H. Wunderlich & Co., of New York, by whom it was dispersed. Impressions from this collection are stamped with an oval enclosing V R and a crown.

The collection formed by Sir John Charles Day, of London, con-

INTRODUCTION

sisted of one hundred and seventy-one impressions from one hundred and fifty-nine plates, when purchased in 1906, from the collector, by Messrs. Obach & Co., by whom it has since been sold.

There remain to be recorded the existing public and private collections of notable importance.

The collection in the British Museum, although seasonably begun and rich in early impressions and states, has, strangely enough, been carried no further than the second set of Venice etchings. It consisted in 1908 of one hundred and twenty-four impressions from one hundred and three plates.

The collection in the Victoria and Albert Museum at South Kensington consisted in 1908 of sixty-one impressions.

Collections are also to be found in the Bibliothèque Nationale in Paris, and in the museums of Dresden, Venice and Melbourne, and a few examples are in the Boston Museum of Fine Arts and in the Metropolitan Museum of New York.

The collection of Whistler's etchings and dry-points formed by Mr. Samuel P. Avery, of New York, was, in 1900, a few years before Mr. Avery's death, included in his gift to the New York Public Library of his collection of about fifteen thousand modern etchings and about twenty-four hundred lithographs, altogether the work of some nine hundred and seventy-eight artists. Mr. Avery had begun to collect Whistler's etchings about 1867, but unfortunately had added but few examples later than the second Venice set. This collection, like that of the British Museum, abounds in states of the earlier plates. It consists of two hundred and twenty-seven impressions from one hundred and eighty-seven plates.

The collection formed by Mr. Francis Seymour Haden—now Sir Seymour Haden—was begun early in Whistler's career, perhaps in 1858. Like the British Museum Collection and the Avery Collection, it included impressions from numerous states of the earlier plates and went no further than the Venice etchings. It consisted of two hundred and one impressions from one hundred and forty-one plates. The whole collection was sold, in 1889, to Mr. Hermann Wunderlich, of New York, and in 1898, some years after Mr. Wunderlich's death,

COLLECTIONS OF ETCHINGS

was purchased by Mr. Charles L. Freer, of Detroit, and added to the collection which he had begun to form in 1888.

Through the addition of other collections, as well as separate acquisitions, the Freer Collection has been enlarged until it has come to number six hundred and fifteen impressions from three hundred and ninety-five plates. It was included in the gift made by Mr. Freer to the Smithsonian Institution, by deed of May 5, 1906, and supplemental deed of April 11, 1908, comprising his collections of oil paintings, water-color drawings, pastels, miscellaneous drawings, sketches, etchings and lithographs by Whistler, as well as the "Peacock Room," together with paintings by a few other American artists; also Mr. Freer's collection of Chinese and Japanese paintings and his collection of potteries; all to be eventually housed in a special building to be provided by him in Washington.

The collection belonging to the compiler of this catalogue was begun in New York in 1876. It has not been formed with the purpose of comprising examples of all obtainable states, but such states have been sought as seemed to be of special artistic interest; nor has an attempt been made to add impressions from as many plates as possible, but the constant endeavor has been to secure fine impressions. The collection has grown to consist of four hundred and eleven impressions from three hundred and seventy-one plates, all the prints having been brought together by the purchase of one at a time.

The collection of Mr. Henry Harper Benedict, of New York, begun in 1888, numbered in 1908 two hundred and thirty-one impressions from one hundred and ninety-three plates.

The collection formed by Mr. Bryan Lathrop, of Chicago, begun in 1892, consisted in 1908 of two hundred and twenty impressions from two hundred and eighteen plates.

The collection formed by Mr. John Caldwell, of Pittsburg, begun in 1882, contained in 1908 one hundred and sixty-nine impressions from one hundred and sixty-seven plates.

Other private collections of importance are those of Mr. Frank L. Babbott, of Brooklyn, New York, Mr. Clarence Buckingham, of Chicago, Mr. Francis Bullard, of Boston, Mr. John Templeman Cool-

INTRODUCTION

idge, Jr., of Boston, Mr. and Mrs. Atherton Curtis, of Paris, Mr. Theodore DeWitt, of New York, Mr. Harris B. Dick, of New York, Mr. Watson B. Dickerman, of New York, Mr. Judson S. Dutcher, of Watertown, Connecticut, Mrs. Henry O. Havemeyer, of New York, Mr. Fisher Howe, of Boston, Mr. George Lucas, of Paris, Mrs. Walter Robert Parker, of Detroit, Mr. Arthur Jeffrey Parsons, of Washington, Mr. Henry L. Quick, of Brooklyn, New York, Mr. Albert W. Scholle, of New York, Mr. John W. Simpson, of New York, Mr. George W. Vanderbilt, of Biltmore, and Mr. John H. Wrenn, of Chicago.

EXHIBITIONS OF ETCHINGS

Exhibitions designed to be representative of Whistler's etched work, which have been held from time to time, seem properly matters for record where they have been accompanied by catalogues which are available for reference.

The first of such exhibitions regarded as fairly representative was made in the Department of Fine Arts of the World's Columbian Exposition in Chicago, in 1893. There were then shown impressions from fifty-nine plates.

In 1894 there were exhibited at the St. Botolph Club, in Boston, impressions from one hundred and four plates.

In 1900 there were exhibited by The Caxton Club, in the building of the Art Institute in Chicago, three hundred and seventy-two impressions from three hundred and twenty-three plates.

At the Pan-American Exposition in Buffalo, in 1901, impressions from twenty-two selected plates were shown.

The seventy-first Annual Exhibition of the Pennsylvania Academy of the Fine Arts, in Philadelphia, in 1902, included a group of impressions from sixty-seven plates.

At the Memorial Exhibition of the Works of Mr. J. McNeill Whistler, arranged by The Copley Society in Boston, in 1904, impressions were shown to the number of two hundred and thirty-four from two hundred and four plates.

There were exhibited at The Grolier Club in New York, in 1904, six hundred and twenty-five impressions from three hundred and

PRIOR CATALOGUES

ninety-six plates, forming by far the most comprehensive and interesting exhibition ever made of Whistler's etched work.

The Memorial Exhibition of the Works of J. McNeill Whistler, organized by the International Society of Sculptors, Painters, and Gravers and held in the New Gallery, Regent Street, in London, in 1905, contained two hundred and eighty-four impressions from the same number of plates.

In the Exposition des Œuvres de James McNeill Whistler, held in the Palais de l'École des Beaux-Arts, in Paris, in 1905, there were shown one hundred and fifty impressions from the same number of plates.

The first catalogue of Whistler's Etchings and Dry-points was PRIOR compiled by Mr. Ralph Thomas, fifty copies of which were printed in CATALOGUES 1874, with this title-page:

A CATALOGUE
OF THE
ETCHINGS AND DRY-POINTS
OF
JAMES ABBOTT MACNEILL WHISTLER.

LONDON:
PRIVATELY PRINTED BY
JOHN RUSSELL SMITH, 36, SOHO SQUARE.
NEW YORK: SAMUEL P. AVERY, 88, FIFTH AVENUE.
1874.

It was preceded by an etching by Percy Thomas from a portrait of Whistler by himself, and it recorded only eighty-six plates, without detailed descriptions of states. The titles of some of the plates were rather indefinite and the titles of others differed from the titles under which the plates were afterward described.

INTRODUCTION

More than ten years passed before another descriptive catalogue appeared. This was the well-known compilation of Mr. Frederick Wedmore, originally published in an edition of one hundred and forty numbered copies, of which the first fourteen were on very large paper. This edition bears the following title:

WHISTLER'S ETCHINGS

A STUDY AND A CATALOGUE

BY

FREDERICK WEDMORE

'SANS LA LIBERTÉ DE BLÂMER, IL N'EST PAS D'ÉLOGES FLATTEURS.'

—BEAUMARCHAIS.

LONDON

A. W. THIBAudeau, 18 GREEN STREET

ST. MARTIN'S PLACE

1886

The industry of Mr. Wedmore brought within this record two hundred and fourteen plates.

Of this catalogue a "Second Edition, Revised and Enlarged," of one hundred and thirty-five numbered copies, was published in London by P. & D. Colnaghi & Co., 13 and 14 Pall Mall East, in 1899. The number of recorded plates rose to two hundred and sixty-eight.

In each of these editions the record is meagre in specifications of states, and in neither is it exhaustive as regards the number of plates that had been completed, although Whistler had virtually ceased to etch some years before the second edition was issued. Nevertheless, Mr. Wedmore remains entitled to the credit of great zeal and energy in gathering material for his work on both sides of the Atlantic, and his catalogue, with its supplement, has continued to be, in respect to number and classification of plates, the generally accepted authority on Whistler's etched work.

PRESENT COMPILATION

The supplement referred to was compiled by Mr. Edward G. Kennedy, of New York, and was printed in an edition of one hundred and thirty-five copies, in 1902. It bears the title:

CATALOGUE
OF
ETCHINGS BY J. McN. WHISTLER

COMPILED BY
AN AMATEUR

SUPPLEMENTARY TO THAT COMPILED BY
F. WEDMORE

NEW YORK
H. WUNDERLICH & CO.
220 FIFTH AVENUE
1902

This brought the number of recorded plates up to three hundred and sixty-seven, not counting the five plates which had also been described by Wedmore, but under different titles. In general form and in scope of description the supplement resembles the catalogue which it carried forward. Neither catalogue attempted to record cancelled plates from which no original impressions are known to exist. But, apart from these, there were, as stated in the prefatory note to the supplement, a number of known plates which remained to be recorded and described.

The publication by The Caxton Club of a Catalogue of Whistler's Etchings and Dry-points was at first proposed in connection with the exhibition arranged by the club in 1900. In deference to Mr. Whistler's wishes, the original plan of illustrating the catalogue by repro-

PRESENT
COMPILATION

INTRODUCTION

ductions of the prints, in the form of small photogravures of uniform size, was abandoned. The publication of a full descriptive catalogue, however, subsequently received Mr. Whistler's complete approval. Its preparation by the present compiler was equally approved by Mr. Whistler. The compilation was readily undertaken, at the request of the club, but without an adequate appreciation of the research and labor and time involved in the undertaking.

The aim has been to include descriptions of all plates known to have been the work of Whistler, and of all ascertainable states of these plates. Accordingly, the cancelled plates are described from which no impressions taken before the plates were cancelled are now thought to exist. These plates form an integral part of the record, quite as properly as plates which were destroyed after only one or two impressions had been taken which survive. It is possible, moreover, that there exist impressions taken from some of these cancelled plates in their original condition. It is known that, with regard to one of such plates, Mr. Whistler, some ten years before his death, supposed this to be the case.

While it cannot with absolute certainty be said that every etching and dry-point ever made by Whistler is now described, it is believed that this catalogue includes every plate from which impressions were taken in his lifetime. It is too much to expect that undescribed states of some of the plates will not later become known to collectors. It would seem as if the artist made changes in some of the plates after almost every printing, and certain of these changes may have escaped the diligence of the compiler. More than two hundred years after Rembrandt's death, undescribed states of his plates are still discovered; yet the identification of states must have been easier in the case of Rembrandt than it is in the case of Whistler. Indeed, had this compilation been published before Whistler's death, it would doubtless have been far less complete. Following his death, the largest and best-known private collections in England have been broken up, and these as well as small collections from every side have, in addition to the two most comprehensive collections known, become available for description.

So far as possible from the evidence, the plates have been catalogued in chronological order. Certainty in this regard is in some instances out of the question, and even where periods of production are known, the exact sequence of the plates cannot always be ascertained. The testimony of inscribed dates, which is present upon so many of the earlier plates, shows numerous gaps and after a while fails altogether. Extrinsic facts have, therefore, been diligently sought and the internal evidences carefully studied.

Only to a limited extent has the arrangement of earlier catalogues been followed. The inclusion of plates not described in those catalogues has inevitably disarranged the numbering, and the fact that in different parts of those catalogues there are descriptions of plates of avowedly the same period, has relieved the compiler of any necessity of trying to adhere to any earlier order. There will, of course, be some disagreement with the conclusions now reached with regard to chronological sequence; but from facts often clear, sometimes vague and occasionally conflicting, an order has been evolved which is believed to be reasonably correct.

With respect to both dates and titles, much aid has been derived from Whistler's own memoranda, especially those upon prints in the Avery Collection—memoranda sought by Mr. Avery with painstaking zeal, but extending, unfortunately, scarcely beyond the first half of Whistler's etched work. While titles and states are frequently noted by Whistler upon impressions of later undated etchings, the dates of production are almost never supplied by the notes.

In determining titles, where there is any doubt, the effort has been made to conform to the designations chosen by the artist. His wishes are not always clear in this regard, but it should seem that they ought to be followed whenever they can be definitely ascertained. The adoption of this rule involves departures from some of the titles given in prior catalogues. Where it is not apparent why titles known to have been applied by the artist have been changed, it has been thought best to revert to those earlier titles. In some other instances titles have been discarded which, in the light of research, have seemed to be clearly inaccurate. Changes have not been lightly made, for the prob-

INTRODUCTION

able inconvenience resulting from differences in titles has been foreseen. But it is hoped that, by including the numbers attached to the prints in Mr. Wedmore's catalogue and its supplement, and noting specifically the discarded titles, serious confusion will have been avoided.

Virtually all the prints catalogued have been remeasured, with resulting divergences in many cases from the figures given in the earlier catalogues. In some instances the divergence has been found to be so slight as to be readily accounted for by a possible difference in quality of paper or pressure in printing. In such instances the measurements previously recorded have been retained. It is only where the divergence has seemed material that a new measurement has been substituted. And although great care has been taken in making the measurements, infallibility with respect to their correctness is not claimed.

The method of description adopted varies in some particulars from methods which have customarily been employed and, therefore, it should seem, needs to be explained.

The plates are designated as etchings or dry-points according to the prevailing manner of execution, although there is often much additional work in dry-point to be found on the plates which are distinguished as etchings. But where the subject is essentially expressed at one stage of the plate through one medium and at a later stage through the other, both designations are applied.

No distinction is made between what might in some cases be termed "trial proofs" and what are commonly referred to as "states." It must be evident that only the etcher himself can certainly establish distinctions of this character. Not always by formal publication even is the line of separation surely drawn. When the etcher has died without recording, save in a few instances, what phases of his plates may be regarded as within either category, it should seem that no one has authority to make the classification. While it is true that there are impressions extant, taken from plates by Whistler while the work was evidently in progress, some of which have been designated by him as trial proofs, yet the number of such impressions is so small that it has not been thought advisable to treat them as exceptions in the general plan. For while impressions from a plate at a particular stage may

or may not be trial proofs, it is undeniable that, from the beginning to the end of a plate, every stage which has yielded an impression may properly and technically be defined as a "state." Moreover, in his later work Whistler never labelled the first impressions as trial proofs, but invariably, when marking distinctions, referred to states and proofs by numbers.

The endeavor has been made to frame the general description of each etching and dry-point so that it will hold true of every state. An occasional result is that the original description is necessarily very brief, the account of the print as commonly known appearing in the later description of a particular state. Where practicable, those features which become the subject of change are embraced within the general description, so that the changes may be noted by brief references to such features. For the main purpose has been—not always successfully achieved—to describe each state by the distinguishing features which it possesses instead of those which it lacks; to identify it, where changes have been made, by specification of those particular changes rather than by reference—as is often the case in print-catalogues—to changes that will appear in a later state.

There will not be found throughout the catalogue any attempt at a critical estimate of any print recorded. In this regard Mr. Whistler's own view, as stated to the compiler: "It is the business of the cataloguer to describe and not to comment," has been readily accepted. Indeed, the value of a catalogue should lie in the fullness and accuracy of its facts and not in the personal opinions of the compiler, which, if thought worthy of expression, should be expressed elsewhere, and not forced on print-lovers seeking information, who are apt to have opinions of their own.

The remark, however, may be made at this point, that the artistic value of Whistler's etchings and dry-points is not to be estimated surely according to priority of states. While it is true with regard to a considerable number of the prints—especially, but not always, dry-points—that impressions of the first state are the finest, it is equally true with regard to as many or more, that later states, sometimes the very latest, show the fullest development of the artist's purpose. Yet

INTRODUCTION

it is the development of that purpose, expressed in beautiful impressions, which should be sought and prized, both for the joy of the collector and in justice to the etcher. For Whistler was not only a master etcher but a master printer, and, from the beginning of his career to the end, the finest impressions from his plates owed their surpassing charm to his skill at the press. The conclusion must not be reached that impressions of his own printing are the only fine ones, for Delâtre, as a printer, was almost a magician, and some notable results have been achieved by Goulding. Unfortunately a number of the plates fell into other hands.

With quality of the impression, therefore, as the first criterion of a choice, the ultimate test in the selection of true examples of Whistler's etched work should be artistic merit, without regard to rarity either of state or subject. It is not to be inferred that the rarity of certain of the prints is necessarily owing to an inferiority, for the contrary is too often the case. In truth, there are not very many of Whistler's etchings that one would willingly fail to acquire. Yet the complete destruction of proofs taken from several plates which appear to have been speedily cancelled, evinces Whistler's unsparing criticism of his own work, and it may well be that rare surviving impressions from other cancelled plates would also have been condemned, had it been within his power to suppress them. Once, when an impression from a plate "important in size," and then unknown to the compiler, was discovered by him in one of Mr. Whistler's portfolios in Paris, and laid aside for purchase, it was withdrawn by the artist with the remark: "That one is not altogether to my liking and I don't think it is good enough for your collection, and I had rather you wouldn't take it." Consistently, in a letter, dated August 1, 1891, to the Editor of the "Pall Mall Gazette"—with reference to a quotation from "L'Envoi," that "the work of the master reeks not of the sweat of the brow—suggests no effort—and is finished from the beginning"—he had written: "All along I have carefully destroyed plates, torn up proofs and burned canvases, that the truth of the quoted word shall prevail, and that the future collector shall be spared the mortification of cataloguing his pet mistakes." Such is the consequent rarity of impressions from certain

ACKNOWLEDGMENTS

plates, that any attempt at a complete collection is foredoomed to failure. No such collection exists, and none can possibly be brought together; therefore one bane of collecting is, in this special field, happily removed.

The inference should not be drawn from what has hitherto been said, that the etchings and dry-points of Whistler are sought after only by those who are generally classed as print-collectors. The noteworthy fact is that it is rather exceptional for a true art-lover not to have and to cherish some impressions of Whistler's etched work. There is, therefore, the more cause for regret that so much of that work which is specially fine is now virtually unobtainable. Enough, however, of what is equally admirable is likely to continue to be within reach to make it a reasonable hope of all who really care for such things, to become possessed of characteristic and worthy examples.

Where an impression of exceptional rarity, whether from a particular plate or of some particular state, is to be found in a well-known collection, reference to such fact, if within the knowledge of the compiler, is appended to the description as it appears in the catalogue. REFERENCES

It does not follow that there are not impressions of the like rarity in collections which are not so well known, and it is quite true that in some comparatively small private collections there are rare impressions from certain plates and of certain states, which are not to be found in the collections named. But, for obvious reasons, it is deemed inadvisable to attempt a record of these impressions.

While the descriptions of subjects in the following catalogue have, for the most part, and the descriptions of states to a considerable extent, been based upon impressions in the compiler's collection, further knowledge in large measure of both subjects and states has been derived from study of other collections and scrutiny of impressions passing through the hands of dealers, and from other opportunities of comparison. ACKNOWLEDGMENTS

INTRODUCTION

Much, in both respects, has been learned from the prints in the Freer Collection, examined through the permission granted at the outset to The Caxton Club by Mr. Freer. To the Trustees of the New York Public Library and to Mr. Frank Weitenkampf, Curator of its Print Department, acknowledgment is made for facilities, freely extended, for the examination of the Avery Collection. To The Grolier Club of the City of New York the compiler is indebted for invaluable aid in the classification of states, through access to the photographic reproductions, in full size, of different states of etchings and dry-points by Whistler, prepared for future publication by that club. From Mr. Edward G. Kennedy, of New York, much special information has been received concerning Whistler's etched work, besides great assistance in the identification of states and in the final verifications. From Mr. and Mrs. Joseph Pennell, of London, important facts have been obtained regarding the dates of some of the etchings and certain incidents in Whistler's career, both directly and through their intimate biography of Whistler, recently published.

The compiler is also under obligation to Mr. Clarence Buckingham, Mr. Bryan Lathrop and Mr. John H. Wrenn, of Chicago; to Mr. Henry Harper Benedict, Mr. Harris B. Dick, Mr. Watson B. Dickerman, Mrs. Henry O. Havemeyer, Mr. Albert W. Scholle and Mr. John W. Simpson, of New York; to Mr. Frank L. Babbott, of Brooklyn; to Mr. Francis Bullard and Mr. Fisher Howe, of Boston; to Mrs. Walter Robert Parker, of Detroit; to Mr. Judson S. Dutcher, of Watertown, Connecticut; to Mr. Arthur Jeffrey Parsons, of Washington; to Mr. John Caldwell, of Pittsburg, and to Mr. George W. Vanderbilt, of Biltmore, for information regarding prints in their collections, and to Mr. H. S. Theobald, of London, for a complete description of the admirable collection which was once in his possession. Indeed, on the part of collectors generally, all necessary co-operation has been accorded.

Thanks are extended to Messrs. Frederick Keppel & Company, Messrs. M. Knoedler & Company and Messrs. H. Wunderlich & Company, of New York, Mr. Albert Roullier, of Chicago, and Messrs. Ernest Brown & Phillips, Messrs. Obach & Company and The Fine Art Society, of London, for useful information, readily given, regarding

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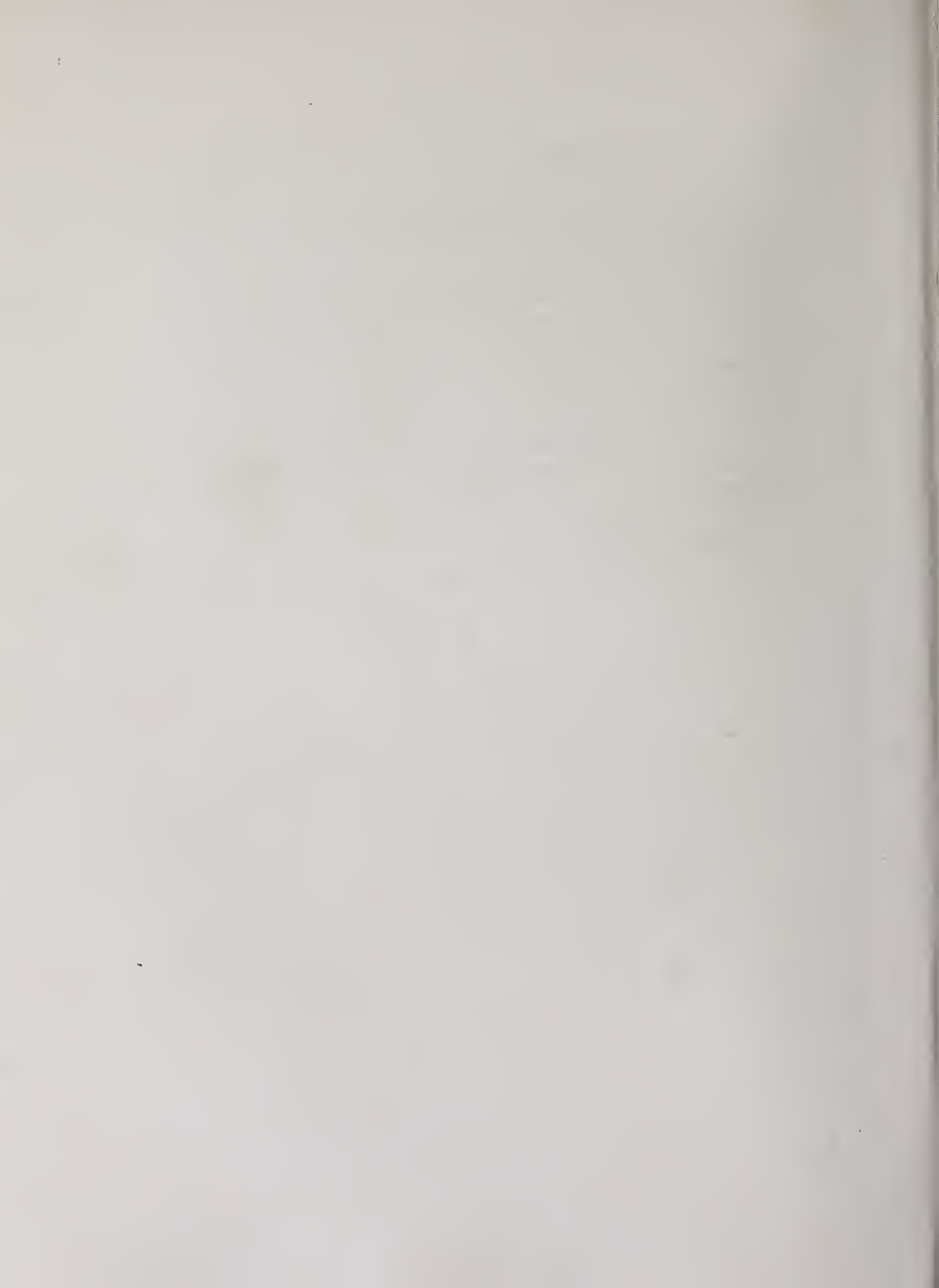
rare impressions of etchings and dry-points passing through their hands.

Acknowledgment is due to the officials of the United States Coast and Geodetic Survey for their courtesy in placing at the disposal of the compiler full particulars regarding the plates etched by Whistler while in the Government's service.

It is a pleasure to express the compiler's appreciation of the permission given by Mrs. Ironside, of New London, Connecticut, to The Caxton Club to reproduce, as a frontispiece to this work, an unpublished photograph of Whistler, taken about 1865.

The compiler is under special obligation, gratefully recorded, to Mr. Frederick W. Gookin, of Chicago, for his constant interest in the work and willing help in reading the proofs, and to Mr. Walter Gilliss, of New York, for his untiring zeal and patience in connection with the printing of this book.

New York, December, 1908.



CATALOGUE

ABBREVIATIONS

W. refers to Wedmore's Catalogue.

Sup. refers to the Supplement to Wedmore's Catalogue.

CATALOGUE

- 1 SKETCHES ON COAST SURVEY PLATE. In the upper part of the plate, on which are also etchings by Whistler of coast-lines and abrupt rocky shores, are a number of etched sketches: At the right, the head of a man wearing a pointed hood; at the left, the head of a man wearing a soldier's cap; next, in an oval with a shaded background, an old woman wearing a white cap and facing a child; further at the left, the half-length figure of a man smoking a long pipe, the head of a young man wearing a peaked hat, and a head wearing a hood. The plate is unsigned.

Etching. Height of plate, $5\frac{5}{16}$ inches; width of plate, $10\frac{1}{4}$ inches.

Done at Washington, in the Engraving Division of the United States Coast Survey, between November 7, 1854, and February 12, 1855.

Freer and Mansfield Collections.

- 2 AU SIXIÈME. Interior of a studio. In front, with arms bared to the elbow, a young woman stands by a small cylindrical stove on which is a pot, the contents of which she is stirring with her left hand, while in her right hand, slightly raised, she holds a cigarette. At the right a man with a pipe in his mouth sits before an easel on which is a picture. On the wall at the back are sketches, a palette, a hat, and a shelf holding numerous articles. In the right lower corner: "Whistler inv"; at the bottom of the plate, in the center: "Au Sixième."

Etching. Height, $4\frac{1}{4}$ inches; width, 3 inches.

Freer Collection. On the impression in this collection Sir Sey-

mour Haden, in whose collection it formerly was, wrote: "Probably the first of Whistler's etchings."

Doubtless done in Paris, and probably as early as 1857.

- 3 MAN HOLDING A GLASS. (W. 3.) A man of heavy build sits facing toward the left, with a long pipe in his mouth and holding a tall glass in his uplifted right hand. His left arm hangs by his side, the hand touching a broad-brimmed hat. Behind him, at the right, stands a woman bending forward, facing front and carrying a tray. There is some shading in the background. Near the right lower corner: "J. W."

Etching. Height, $3\frac{1}{4}$ inches; width, $2\frac{3}{8}$ inches.

FIRST STATE: The shading in the background at the left is in horizontal lines.

Mansfield Collection.

SECOND STATE: Vertical lines are added in the shading at the left.

Avery Collection.

Catalogued by Wedmore as "The Dutchman Holding the Glass."

- 4 YOUTH WITH GERMAN CAP. A youth wearing a German cap and wooden shoes stands, with face turned away, near the entrance to a building. The light falls upon his left side and left foot. In the left upper corner: "J. W."

Etching. Height, $3\frac{1}{8}$ inches; width, $1\frac{3}{4}$ inches.

Freer Collection. This impression is perhaps unique.

- 5 SEYMOUR, STANDING. (Sup. 362.) A boy with long hair, and wearing a jacket, kilt and plaid stockings, stands facing to the right, his hands in the pockets of his jacket. There is a suggestion of a shadow at the left, and there are faint lines elsewhere in the background. Below, at the right of the boy's left foot: "J. W."

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

Freer Collection.

A portrait of a son of Francis Seymour Haden.

- 6 SEYMOUR, SEATED. (W. 22.) A boy with long hair, and wearing a jacket, kilt and plaid stockings—the subject of the etching last described—sits looking to the left, with feet spread apart and his hands on his knees. There is shading in the background. Near the left edge of the plate, above the boy's right foot, much obscured: "J. Whistler."

Etching. Height, $5\frac{3}{8}$ inches; width, $3\frac{3}{4}$ inches.

FIRST STATE: The shading is chiefly in curving lines, and is heavier at the left of the figure than at the right, obscuring the signature.

Avery, Freer, and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Seymour Haden, Junr."

SECOND STATE: Horizontal lines are added in the shading at the right, and a few vertical lines are added at the left.

Catalogued by Wedmore as "A Little Boy."

- 7 LITTLE ARTHUR. (W. 13.) A young boy with long hair falling about his face, and wearing a short dress and a jacket with a lace collar, sits facing front, his hands in his lap and his knees apart. There is shading in the background.

Etching.

A portrait of a son of Francis Seymour Haden.

FIRST STATE: The figure is drawn at full length. The feet, wearing slippers, are close together on a fur rug. There is a strong shadow in the background at the right. The space between the rug and the bottom of the plate is left blank. On the rug, at the left: "J. W."

Height, $3\frac{1}{4}$ inches; width, $2\frac{1}{8}$ inches.

Avery Collection.

SECOND STATE: Near the right lower corner, in the space previously left blank: "Whistler."

British Museum Collection.

THIRD STATE: "Imp. Delâtre, Rue St. Jacques, 171," added at the left, in the space along the bottom of the plate.

Avery, Freer, and Mansfield Collections. On the impression of this state in the Avery Collection Whistler wrote: "Arthur Haden."

FOURTH STATE: The plate has been cut down, below the boy's knees, and narrowed on each side, and is without inscriptions. Height, $2\frac{5}{16}$ inches; width, $1\frac{1}{16}$ inches.

FIFTH STATE: There is more work on the hair, hands and legs. At the left of the boy's right forearm: "Whistler."

In this state, one of the "Twelve Etchings from Nature."

Published as "Little Arthur."

- 8 ANNIE. (W. 15.) A young girl with long flowing hair stands turned toward the left, but facing nearly front, her left arm by her side, the hand holding up the skirt of her short frock.

Etching. Height, $4\frac{9}{16}$ inches; width, $3\frac{1}{8}$ inches.

A portrait of the daughter of Francis Seymour Haden.

FIRST STATE: The figure is drawn at full length. The face is round and the hair does not cover the ears. There is slight shading at the left, below the skirt. In the upper part of the shading: "J. W."

Avery Collection. On the impression of this state in this collection Whistler wrote: "1st State."

SECOND STATE: The face is lengthened and the hair is more abundant and covers the ears. The feet and the legs have been removed, except that the left leg is merely suggested just below the skirt. The shading and "J. W." have been removed. A few lines appear in the background, at the left of the skirt. Avery Collection.

WHISTLER'S ETCHINGS AND DRY-POINTS

THIRD STATE: Numerous horizontal lines are added at the left of the skirt, and a few lines in the right lower corner. Near the right lower corner: "Whistler."

Freer Collection.

FOURTH STATE: The signature at the right and the lines below the skirt have been removed. Curving lines are added at the left of the skirt. Added below the figure, at the left: "Whistler"; at the right: "Imp. Delâtre, Rue St. Jacques, 171."

In this state, one of the "Twelve Etchings from Nature."

Published as "Annie."

FIFTH STATE: Outlines of the left leg for some distance below the skirt, with a single line to indicate the right leg, are added, but not by Whistler. In the center, near the bottom of the plate: "Annie."

On the impression of this state in the Avery Collection Whistler wrote: "Legs not by me. The impertinent work of another."

- 9 EARLY PORTRAIT OF WHISTLER. (W. 1.) A quarter-length portrait of the artist as a young man with thick wavy hair, facing front and bending forward, his left arm resting on a table, the hand raised and holding a cigarette. There is shading in the background. At the right, below the left arm: "J. W." Etching. Height, $4\frac{5}{8}$ inches; width, 3 inches.

FIRST STATE: There is open shading in the background.

Avery and Freer Collections. On the impression in the Avery Collection Whistler wrote: "Early portrait of Self."

SECOND STATE: There is closer shading in the background.

- 10 ANNIE HADEN WITH BOOKS. (W. 2.) A young girl with round face and long flowing hair looks out over a pile of books on which she leans. Her hands are joined, and rest on the top-most book, which is open. On the backs of the books below are: "Swedenborg," "Machiavelli," "Belphegor XII," "Directorium

Inquisitorium," "*Λογος*." There is shading in the background. At the right, on the open book: "J. W." reversed.

Etching. Height, 4 inches; width, $2\frac{5}{8}$ inches.

Avery Collection. On the impression in this collection Whistler wrote: "Annie Haden. Very early. Probably unique."

Catalogued by Wedmore as "Annie Haden."

- 11 LA RÉTAMEUSE. (W. 5.) A half-length portrait of an elderly Frenchwoman wearing a black cap. She sits facing front, her hands folded in her lap, a shuttle thrust in her waistband. Her shadow is strongly indicated in the background at the right, and there is shading in the background at the left.

Etching. Height, $4\frac{3}{8}$ inches; width, $3\frac{1}{2}$ inches.

FIRST STATE: The plate is unsigned and without inscription. Freer Collection.

SECOND STATE: Lines have been added and partly erased on the upper part of the plate, at the left. Near the bottom of the plate, at the right: "Whistler"; along the lower edge of the plate, at the left: "Imp. Delâtre, Rue St. Jacques, 171."

On the impression of this state in the Avery Collection Whistler wrote: "La Rétameuse."

In this state, one of the "Twelve Etchings from Nature."

Published as "La Rétameuse."

- 12 EN PLEIN SOLEIL. (W. 6.) A lady wearing a shawl with stripes across it is seated in an open field, holding a parasol above her head. Her face, partly in shadow, is turned toward the front. In the grass, at the left, is a round box. Near the bottom of the plate, below the box: "Whistler."

Etching. Height, 4 inches; width, $5\frac{1}{4}$ inches.

FIRST STATE: In the left upper corner: "Whistler," written upside down and in reverse.

Avery Collection.

SECOND STATE: With the upper signature obscured and "Imp. Delâtre, Rue St. Jacques, 171," added at the right, along the lower edge of the plate.

In this state, one of the "Twelve Etchings from Nature."
Published as "En plein Soleil."

- 13 LA MÈRE GÉRARD. (W. 9.) An elderly Frenchwoman wearing an apron, a cape, and a pointed hood stands turned somewhat to the right, but looking toward the front. In her left hand she holds a large shawl. At the left, near the bottom of the skirt: "Whistler."

Etching. Height, $4\frac{7}{8}$ inches; width, $3\frac{1}{2}$ inches.

An oil portrait of "La Mère Gérard" is said to have been the first original picture painted by Whistler in Paris.

FIRST STATE: There is open shading on the cape, dress and shawl. The background is clear, except for some lines toward the bottom of the plate, at the right.

Avery and Freer Collections. On the impression in the Avery Collection Whistler wrote: "La Mère Gérard"—"First State."

SECOND STATE: The dress and shawl are darkened and the cape is strongly shaded. There is considerable shading in the background at the right of the figure, and there are a few lines in the background at the left, above the signature.

British Museum Collection.

THIRD STATE: There is heavy shading, forming a shadow, at the right of the figure, and horizontal lines are added in the background at the left. A few diagonal lines cross the left upper corner.

Freer Collection.

FOURTH STATE: With "Imp. Delâtre, Rue St. Jacques, 171," added along the bottom of the plate.

In this state, one of the "Twelve Etchings from Nature."
Published as "La Mère Gérard."

- 14 LA MÈRE GÉRARD, STOOPING. (W. 10.) A quaint elderly Frenchwoman wearing an apron, a cape, and a pointed hood—the woman pictured in the etching last described—is walking toward the front, slightly stooping and with head bent forward. In her right hand she carries a satchel. Her figure casts a shadow to the left. The plate is unsigned.
Etching. Height, 4 inches; width, $2\frac{1}{2}$ inches.
Avery Collection. On the impression, perhaps unique, in this collection Whistler wrote: "La Mère Gérard."

- 15 FUMETTE. (W. 18.) A young woman with flowing hair, and wearing a mantilla with lace collar, sits facing front, bending forward, with hands crossed upon her raised knees.
Etching. Height, $6\frac{3}{8}$ inches; width, $4\frac{1}{4}$ inches.
It is said that the model for "Fumette" was a little milliner of the Latin Quarter, named Eloise.

FIRST STATE: There is but little shading on face or dress, and the collar is white. The background is clear, and there is no signature.

Avery Collection. On the impression in this collection Whistler wrote: "Fumette" and "1st State."

SECOND STATE: The hair is somewhat darker. Considerable shading is added on the face and the mantilla, and a pattern is worked on the collar. Below, at the right: "Whistler."

Avery Collection. On the impression in this collection Whistler wrote: "Fumette" and "2nd State."

THIRD STATE: The hair is now much darker. There is some additional shading on the mantilla, and shading is added in the background at the left.

FOURTH STATE: With "Imp. Delâtre, Rue St. Jacques, 171," added at the left, along the lower edge of the plate.

In this state, one of the "Twelve Etchings from Nature."
Published as "Fumette."

- 16 LIVERDUN. (W. 4.) A picturesque group of farm-buildings is in strong sunshine at the left, and a long low building, with an arched central entrance, is in shadow at the right. Women are seated in front of the building; a woman stands in the entrance, and another approaches from the background. There is a cow in the foreground at the right. Against a building at the left are detached parts of a hay-rack, and beyond is an empty wagon. Etching. Height, $4\frac{1}{4}$ inches; width, 6 inches.

Liverdun is a town in eastern France, not far from Nancy. It was visited by Whistler on his journey to Alsace-Lorraine in 1858.

FIRST STATE: Near the right upper corner: "Whistler."

Avery, Freer, and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Liverdun."

- ✓ SECOND STATE: Added, in the left lower corner: "J. Whistler," and at the right, near the bottom of the plate: "Imp. Delâtre, Rue St. Jacques, 171."

In this state, one of the "Twelve Etchings from Nature."

Published as "Liverdun."

- 17 THE UNSAFE TENEMENT. (W. 7.) A dilapidated farmhouse with its outbuildings, all of half-timbered construction. In front a young girl stands outside a door which is partly opened, disclosing the face of another girl. Near a kennel at the left lies a dog. At the right is the gable end of another building, against which hay-racks are placed on which cloths are hung. Near the right lower corner: "Whistler."

Etching. Height, $6\frac{1}{4}$ inches; width, $8\frac{7}{8}$ inches.

Mr. Wedmore says: "The scene is in Alsace-Lorraine."

FIRST STATE: In front of an abutting shed at the left stands a woman with a broom. There are slight indications of clouds.

Avery, Freer, and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "L'habitation dangereuse."

WHISTLER'S ETCHINGS AND DRY-POINTS

SECOND STATE: The woman has been removed. Where she stood is an open doorway, near which, placed against the wall, is a pitchfork. Strong horizontal lines are added throughout the sky. "Imp. Delâtre, Rue St. Jacques, 171," added along the lower edge of the plate, at the left.

Benedict, Freer, and Mansfield Collections.

THIRD STATE: All lines except a few faint scratches have been removed from the sky.

In this state, one of the "Twelve Etchings from Nature."

Entitled in different announcements of publication: "The Old Farm" and "The Unsafe Tenement."

FOURTH STATE: The name and address of the printer have been removed.

- 18 THE DOG ON THE KENNEL. (W. 8.) On the top of a rude kennel a dog is lying on his right side, with his legs outstretched toward the front. Near the right upper corner: "Whistler." Etching. Height, $2\frac{3}{4}$ inches; width, $3\frac{7}{16}$ inches. An etching of the dog and kennel which appear in "The Unsafe Tenement," done while that etching was in progress.

- 19 STREET AT SAVERNE. (W. 11.) A night scene in a narrow street, which seems to end at a barrier. Along the left side is a row of adjoining irregular buildings in brilliant moonlight crossed by strong shadows. Light radiates from a lantern that projects from the wall of a high building at the right. A single figure stands near a doorway half way down the street. The sky is strongly shaded. Near the bottom, at the left: "Whistler." Etching. Height, $8\frac{1}{16}$ inches; width, $6\frac{3}{16}$ inches. Saverne is a town in Alsace, now Zabern.

FIRST STATE: The sky is shaded for the most part by lines nearly horizontal and about an eighth of an inch apart. Freer Collection.

WHISTLER'S ETCHINGS AND DRY-POINTS

SECOND STATE: Numerous diagonal lines are added throughout the sky.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Saverne."

THIRD STATE: In place of the lines previously in the sky there are now numerous close horizontal lines. The barrier at the end of the street has been partly removed. "Imp. Delâtre, Rue St. Jacques," added at the right, along the lower edge of the plate.

Buckingham Collection.

FOURTH STATE: Through additional work in dry-point the barrier is strongly defined and the upper part of the lantern is slightly shaded.

In this state, one of the "Twelve Etchings from Nature."

Published as "Street at Saverne."

FIFTH STATE: With name and address of the printer removed.

- 20 GRETCHEN. (W. 12.) A girl turning toward the right, but facing nearly front, sits by a projecting work-table near a window in which her reflection appears. She wears an apron and a frock with large skirt and with flowing sleeves. Her left foot rests upon a stool; her left hand is raised to her face, the elbow resting on a ledge; in her right hand she holds a frame, apparently of needle-work. On the table are a key and knitting-work with needles and a ball of yarn. In the background is a large jar, and on a ledge at the left are two beer-mugs. There is shading on the window and stronger shading in the lower parts of the background. In the left upper corner: "Whistler."

Etching. Height, $8\frac{1}{6}$ inches; width, $6\frac{1}{8}$ inches.

Avery, Freer, and Mansfield Collections.

Upon the impression in the Avery Collection Whistler wrote: "'Gretchen,' Heidelberg."

Etched on the journey into Germany in 1858.

- 21 LA VIEILLE AUX LOQUES. (W. 14.) Within the open doorway of a shop sits an old woman, facing to the right, wearing a dark cape and white cap, her hands on her knees and her head bent forward as in sleep. On the door-sill, by her side, is an empty sack, and within the shop, on a shelf at the left, are a jar, a basin, a bowl, and a coffee-pot. On other shelves are various odds and ends. On the outer wall, at the right, toward the bottom of the plate: "Whistler."

Etching. Height, $8\frac{1}{4}$ inches; width, $5\frac{3}{4}$ inches.

FIRST STATE: The door-sill is shaded for its whole length by vertical lines, crossed by a few horizontal lines.

Avery Collection.

SECOND STATE: Horizontal lines are added in the shading of the door-sill. Added at the right, along the lower edge of the plate: "Imp. Delâtre, Rue St. Jacques, 171."

In this state, one of the "Twelve Etchings from Nature."

Published as "La Vieille aux Loques."

THIRD STATE: The printer's name and address are removed.

- ✓ 22 LA MARCHANDE DE MOUTARDE. (W. 16.) Leaning upon the left door-post of a narrow doorway, above which there is a barred window, stands a young girl. Within the smaller interior an old woman wearing a white cap stands bending over a table on which are a box and jars. Other jars are ranged on a shelf above, supported by a large bracket. On the street-pavement, below the left door-post: "Whistler."

Etching. Height, $6\frac{1}{8}$ inches; width, $3\frac{1}{2}$ inches.

On a drawing of the subject in the Freer Collection, formerly in the Haden Collection, Whistler wrote: "Marchand de Potions in Cologne." This drawing was evidently made in the course of the journey of 1858.

FIRST STATE: Diagonal lines slightly shade the bracket of the shelf. The shading on the wall above the jars is comparatively

slight. The top of the table, near the edge, is unshaded for its whole length.

Mansfield Collection.

SECOND STATE: Vertical lines are added on the bracket of the shelf, and there is much additional shading on the wall above the jars. Two lines are added on the top of the table, near the edge. "Imp. Delâtre, Rue St. Jacques, 171," added at the left, along the lower edge of the plate.

British Museum Collection.

THIRD STATE: There is much additional shading on the wall above the jars, and throughout the interior.

On the impression of this state in the Avery Collection Whistler wrote: "La Marchande de Moutarde."

In this state, one of the "Twelve Etchings from Nature."

Published as "La Marchande de Moutarde."

FOURTH STATE: Two horizontal lines are drawn through the name and address of the printer.

FIFTH STATE: The printer's name and address have been removed, and in their place is a single horizontal line.

In this state, published in "English Etchings."

- 23 QUARTIER MOUFFETARD. (W. 17.) In the far corner of a gloomy room, with rough flooring and ceiling of heavy beams—seen through an irregular doorway—are a small table and a bed, above which are a cupboard and shelves. High on a wall at the left of the doorway hang two empty bags. Without, at the left are a pot and a basin, and at the right is a basket, which casts a shadow on the outer wall. On the wall, above the basket: "Whistler." Etching. Height, 6 inches; width, $3\frac{1}{2}$ inches.

On impressions of two states in the Avery Collection Whistler wrote: "Quartier Mouff[et]ard."

FIRST STATE: In general effect the walls and ceilings are white. There is only slight shading on the bags, and an irregular space

on the wall at the left of the bags is blank. Except for the shadows cast by the table and the bed, the floor is but slightly shaded. The side of the pot is unshaded. The shadow cast by the basket is indicated by horizontal lines, crossed by diagonal lines running from left to right.

Freer Collection.

SECOND STATE: There is stronger shading on the interior walls and on the ceiling, bringing the objects in the room into greater relief.

Benedict Collection.

THIRD STATE: There is shading on the two bags and in the irregular space at the left of the bags, and on the side of the pot. There is additional shading on the walls, ceiling and floor.

Avery and Mansfield Collections.

FOURTH STATE: Vertical lines are added in the shadow cast by the basket, and the shading within the room is deepened.

FIFTH STATE: Two figures are introduced: one a girl sitting up in the bed; the other a youth wearing a hat and large blouse, and standing by the side of the bed. Near the signature is added in dry-point: "1858."

Catalogued by Wedmore as "The Rag-Gatherers'."

- 24 THE KITCHEN. (W. 19.) In a deep embrasure, in the far part of a dark roughly-built kitchen with earthen floor and timbered ceiling, stands a woman looking out of a vine-bordered window. At her right is a long staff, placed against the wall. In front, at the right, is a basket near a dresser on which are two deep pans and above which, in racks on the wall, are pans and platters. On the opposite side are two jars on a high shelf, and there are jars in the embrasure beyond. Near the bottom of the plate, at the right: "Whistler."

Etching. Height, $8\frac{7}{8}$ inches; width, $6\frac{1}{8}$ inches.

On a pencil-drawing of the subject in the Freer Collection, for-

merly in the Haden Collection, Whistler wrote: "Cuisine à Lutzembourg." Lutzembourg is now Luxembourg.

FIRST STATE: With no inscription except the signature of the artist.

Vanderbilt Collection.

SECOND STATE: With "Imp. Delatre, Rue S. Jacques, 171," added below "Whistler."

In this state, one of the "Twelve Etchings from Nature."

Published as "The Kitchen."

THIRD STATE: The plate has been extensively reworked in dry-point, especially on the walls and in the foreground.

The impressions of this state—printed by Whistler, although Delâtre's name and address remain—were published in 1885 by the Fine Art Society of London.

- 25 DELANNOY, SKETCHING. (W. 20.) Wearing gaiters and loose trousers and Whistler's broad-brimmed hat, he sits, making a sketch, surrounded by groups of peering children. Above, reading from the right: "Douze Eaux Fortes d'après Nature par James Whistler"; at the left: "Imp. Delâtre, Rue St. Jacques, 171, Paris, Nov. 1858"; near the lower edge of the plate, in the center: "À Mon viel Ami Seymour Haden."

Etching. Height, $4\frac{3}{8}$ inches; width, $5\frac{5}{8}$ inches.

The Title to "Twelve Etchings from Nature," also known as "The French Set."

On a drawing of this subject in the Freer Collection, formerly in the Haden Collection, Whistler wrote: "Succr. d'Ernesti à Cologne." Ernest Delannoy was Whistler's companion there.

Catalogued by Wedmore as "The Title to the French Set."

- 26 AUGUSTE DELÂTRE. (W. 21.) A half-length portrait of a man of youthful appearance, with rather long hair, a moustache and an imperial, who is turned toward the left, but is looking to

the front. In the right upper corner: "Homage à Mme. Delâtre. J. Whistler."

Etching. Height, $3\frac{1}{4}$ inches; width, $2\frac{1}{8}$ inches.

Delâtre was the famous French printer of etchings, by whom the "Twelve Etchings from Nature," in their published states, and many others of Whistler's early etchings, were printed. He was born in 1822, and died in 1907.

- 27 THE WINE-GLASS. (W. 31.) A champagne glass which stands on a small tray with scalloped edge. There is shading in the background. Near the left lower corner: "Whistler." Etching. Height, $3\frac{1}{4}$ inches; width, $2\frac{1}{8}$ inches.

FIRST STATE: The shading in the background is for the most part made by close horizontal lines.

On the impression of this state in the Avery Collection Whistler wrote: "London" and "1st State."

SECOND STATE: The background is darkened by extensive cross-hatching.

- 28 THE SLIPPER. (W. 29.) A young woman with long flowing hair is lying in a curtained bed, holding close to her face, in her left hand, a large book or magazine with the covers folded back. On the floor, in front of the bed, is a slipper. There is shading in the background. At the right of the slipper: "Whistler." Etching. Height, $4\frac{5}{8}$ inches; width, $3\frac{1}{8}$ inches.

FIRST STATE: The face is lightly shaded and the nose is straight. Avery, Freer, and Mansfield Collections.

SECOND STATE: The face has been redrawn and the nose made retroussé. Lines are added on the hair and background.

On the impression of this state in the Avery Collection Whistler wrote: "The Slipper."

Catalogued by Wedmore as "Reading in Bed."

- 29 ANNIE, SEATED. (W. 24.) A young girl with long hair falling in curls about her face, her hands folded in her lap, is seated, looking down, in a chair through the open framework of which her right elbow is thrust. In the background, at the left are shadows of her head and of the chair, with some shading below, and at the right are a few lines of shading. Near the left lower corner of the plate: "Whistler."

Etching. Height, $5\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches.

A portrait of the daughter of Francis Seymour Haden.

FIRST STATE: In front, in the space below the skirt, are a few short vertical lines; near them are a few diagonal lines, and at the right there are faint suggestions of a leg.

Avery, Freer, and Mansfield Collections. On an impression of this state Haden wrote: "Annie Haden, 1859."

SECOND STATE: Numerous horizontal lines in dry-point extend nearly across the plate, below the skirt. The number of short vertical lines is increased, and vertical lines are added in the shading at the left. In the center, near the bottom of the plate: "Annie."

- 30 READING BY LAMPLIGHT. (W. 25.) Seated at the far side of a table and facing toward the right, a lady is reading from a book that she holds near her eyes and keeps open with her right hand on the leaves. Light is thrown on the book and on the lower part of a shadowy background from a tall reading-lamp, standing on a bowl inverted upon the table, near a cup and saucer. Near the right lower corner: "J. Whistler."

Etching and Dry-point. Height, $6\frac{1}{4}$ inches; width, $4\frac{5}{16}$ inches.

FIRST STATE: The face is delicately shaded and the nose is straight. The shadows of the head and book are sharply defined. The cup and saucer are shaded. There is a noticeable pattern on the bowl.

Avery, Freer, and Mansfield Collections.

SECOND STATE: The plate has been extensively reworked in dry-point. The face has been redrawn, its shading lightened and the nose made retroussé. The shadows of the head and book are no longer well defined. The table and the illuminated part of the background have been made lighter, and the shaded part has been made darker. The cup and saucer are now white, and the pattern on the bowl is obscured.

- 31 THE MUSIC-ROOM. (W. 26.) In a wide room, about a round table on which stands a lighted lamp, three people are seated: At the right, a lady holding a book near her eyes; at the left, a gentleman stretched out in an armchair, with a newspaper in his hands; at the back, a gentleman reading a book which rests on the table. The plate is unsigned.

Etching. Height, $5\frac{1}{8}$ inches; width, $8\frac{3}{8}$ inches.

The gentleman in the armchair is Francis Seymour Haden, surgeon and etcher—now Sir Seymour Haden; the lady is his wife; the gentleman beyond the table is Mr. Traer, Haden's assistant.

FIRST STATE: The lady's hands are in outline, and the fingers of the right hand of the gentleman in the armchair undefined. Avery, Freer, and Mansfield Collections.

SECOND STATE: The lady's hands are shaded by diagonal lines, and the fingers of the right hand of the gentleman in the armchair are defined. There is much additional shading on the lady's dress and in the background.

On the impression of this state in the Avery Collection Whistler wrote: "My friend Traer."

- 32 SEYMOUR. (W. 23.) A boy dressed in Scotch fashion stands, with his hands behind him, by the trunk of a large tree in a park, near a pool in which the boy's legs and the tree are reflected. In the right lower corner: "Whistler."

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.

The boy is Seymour Haden, the younger.

FIRST STATE: The boy's left foot is advanced beyond the other. Mansfield Collection.

SECOND STATE: "Seymour" is added at the left, near the bottom of the plate.

THIRD STATE: The boy's legs have been redrawn and brought close together.

- 33 GREENWICH PENSIONER. (W. 32.) An elderly man wearing a tall hat and holding a cane in his left hand is reclining on a grassy slope of Greenwich Park. Near the right lower corner: "Whistler, Greenwich, 1859."

Etching. Height, $3\frac{7}{8}$ inches; width, $5\frac{1}{4}$ inches.

- 34 GREENWICH PARK. (W. 33.) Prominent near the center of an open space in the Park are the trunks of two large trees, branches from which extend toward the right. Parallel with these at the left, are the trunks of two small trees. In the distance, at the left, a great tree partly conceals a row of buildings; at the right, young trees bound the scene. Seen between the two trees near the center, are a woman and two children, seated upon the grass. At the right a young girl is standing. In the left lower corner: "Whistler."

Etching. Height, $4\frac{1}{16}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: The sky is clear, and the foliage lightly shaded. Avery, Freer, and Mansfield Collections. On the impression of this state in the Avery Collection Whistler wrote: "On the Thames."

SECOND STATE: There are clouds in the sky. Through extensive additional work the foreground and the foliage are heavily shaded. Two thin irrelevant lines cross the plate from left to right.

On the impression of this state in the Avery Collection Whistler wrote: "Greenwich Park."

- 35 THE MEADOW. (W. 46.) A stretch of meadow extends to a few low cottages and a large barn, reached by a road along which runs a fence bounding another meadow. At the right is a broad path, at the edge of which, in front, appear the head and shoulders of a boy wearing a Scotch cap. Beyond, two posts support a peculiar frame, astride of which a man is seated, and near which another is standing. In the far distance two men are walking. There are numerous trees in the background. At the left, near the bottom of the plate: "Whistler, 1859."

Etching and Dry-point. Height, $4\frac{1}{8}$ inches; width, $7\frac{1}{8}$ inches.

FIRST STATE: A single horse is grazing in the meadow. There are no clouds in the sky.

On the impression of this state in the Avery Collection Whistler wrote: "1st State."

SECOND STATE: A horse is added, grazing close by the other. There are heavy rolling clouds. The meadow, buildings and trees have become dark through much additional work in dry-point.

Catalogued by Wedmore as "The Landscape with the Horse."

- 36 NURSEMAID AND CHILD. (W. 34.) At the right, in an open field, a woman wearing a striped dress and a bonnet with strings is seated near a child wearing a hat and a velvet cape. An open parasol is propped up between them. A paling on an embankment across the field extends toward the left, to a corner at which are two large trees. Beyond, a man and a woman are walking. Near the left lower corner: "Whistler."

Etching. Height, $3\frac{1}{8}$ inches; width, $5\frac{1}{8}$ inches.

FIRST STATE: The woman has a straight nose and her hair is combed over her ears.

On the impression of this state in the Avery Collection Whistler wrote: "Near Holloway" and "1st State."

SECOND STATE: The woman's features are entirely changed. Her nose is retroussé and her hair is combed back.

- 37 THAMES WAREHOUSES. (W. 35.) In the midstream is a large laden barge upon which a man is standing, and beyond it appears the stern of a barge on which are two men. At the left is a long row of warehouses, in front of which are numerous barges and a few larger vessels. In the distance, beyond shipping, there rises a great volume of smoke. On the nearest warehouse: "Fred Vink & Co., Rope & Sail Makers"; on the next: "Smith & Son. Hermitage Coal Wharf"; on a large dark warehouse beyond: "Hore's Wharf." In the right lower corner: "Whistler, 1859." Etching. Height, 3 inches; width, 8 inches.

FIRST STATE: With outlines of a large barge at the right of the second barge, and with long lines behind the distant shipping.

SECOND STATE: The outlines of the barge and the long lines behind the shipping have been removed.

On the impression of this state in the Avery Collection Whistler wrote: "Thames Warehouses."

In this state, one of "A Series of Sixteen Etchings of Scenes on The Thames and other Subjects."

Published as "Thames Warehouses."

- 38 OLD WESTMINSTER BRIDGE. (W. 36.) In the middle distance, at the right of buildings partly hidden by trees, the Parliament Houses stand out dark against the sky, and old Westminster Bridge stretches across the Thames. On the river bank at the left are stranded barges, and in the river, by the nearest barge, are two men with horses. Out in the stream are two side-wheel steamboats and some barges under sail. On the Lambeth side are buildings and barges, slightly indicated. There are clouds in the sky. In the left lower corner: "Whistler, 1859." Etching. Height, $2\frac{1}{16}$ inches; width, $7\frac{1}{16}$ inches.

FIRST STATE: There are two heavy horizontal lines underneath the body of the horse next to the stranded barge.

Freer Collection.

SECOND STATE: Fine horizontal lines are added below the body of the horse.

Avery, Bullard, and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Old Westminster Bridge."

THIRD STATE: Horizontal and diagonal lines are added in the sky, along the upper edge of the plate, at the left of the Parliament Houses. Oblique lines, meeting at the head of the man on the horse at the right, are added in the water.

In this state, one of the "Sixteen Etchings."

Published as "Old Westminster Bridge."

Exhibited at the Royal Academy in 1863, under the same title. Catalogued by Wedmore as "Westminster Bridge."

- 39 LIMEHOUSE. (W. 37.) A large barge, partly decked over, is moored in front of a warehouse at the right, beyond which extends a row of Thames-side buildings. Out in the river are three posts supported by braces, beyond which are numerous boats—one with sail partly unfurled. In the distance are sheds and shipping. A man stands in the doorway of the warehouse; another is at work on the barge; a woman descends steps of a building beyond; three people are seen on the boats. On the barge, at the right: "Whistler, 1859."

Etching. Height, 5 inches; width, 7 $\frac{5}{16}$ inches.

FIRST STATE: In pure etching. A row of vertical lines extends below heavy shading under the left half of the deck of the barge. The reflection of the nearest brace is irregular and is expressed by short horizontal lines.

Mansfield Collection.

SECOND STATE: Horizontal lines in dry-point have taken the place of the heavy shading and the vertical lines below the left half of the deck of the barge. The reflection of the nearest brace is defined by diagonal lines in dry-point, and dry-point

is added on the posts and their reflections. Horizontal lines are added across the distant shipping at the extreme left. Avery and Mansfield Collections.

THIRD STATE: Fine dry-point lines, expressing clouds, are added in the upper part of the sky, and there are more horizontal lines across the distant shipping.

In this state, one of the "Sixteen Etchings."

Published as "Limehouse."

Exhibited at the Royal Academy in 1861, under the title: "The Thames near Limehouse."

- ✓ 40 EAGLE WHARF. (W. 39.) On a Thames barge which crosses the bottom of the plate, a boy wearing a cap sits facing front, his hands upon his knees. Beyond, at the left, the embankment is lined with warehouses, in front of which boats and spars rest on the sloping shore of the river. In the middle distance, loaded barges lie alongside a wharf and a large steamship lies out in the stream. In the far distance there are warehouses and shipping. On the nearest warehouse: "Tyzac, Whiteley & Co."; on the next: "W. Brown, Sail Maker, Ship Owner"; on the third: "Eagle Wharf." On the barge, near the center: "Whistler, 1859." Etching. Height, $5\frac{3}{8}$ inches; width, $8\frac{3}{8}$ inches.

✓ One of the "Sixteen Etchings."

Published as "Eagle Wharf."

Catalogued by Wedmore as "Tyzac, Whiteley, & Co."

- 41 BLACK-LION WHARF. (W. 40.) In front, in a barge on the Thames, a man wearing a cap on the back of his head sits facing to the right, resting his left arm on the side of the barge. On the river are two figures in a boat at the right. Near the center, by a landing-stage, is a barge loaded with barrels. Across the stream, barges lie in front of a dilapidated wharf, and a barge with furled sail lies alongside the bow of a large vessel. A rambling warehouse at the right, back of which towers a huge dark building,

bears the sign: "Blac Lion Wharf." Adjoining the warehouse on the left is a narrow dwelling-house, next a broad house with a balcony and with the sign: "St. Andrews." Picturesque buildings extend from the broad house to a large warehouse with tiled roof, behind which rises a tall chimney from which smoke issues. On a wharf near the extreme left there is a dark warehouse with many windows, in front of which there lies a vessel listing toward the wharf. Upon the large warehouse are the signs: "Downes" and "Old Shipping Clippers to let Every Day. Glasgow, Inverness, Grangemouth, Peterham"; upon the dark warehouse: "Hore's Wharf"; also "Hoare's Wharf." Near the right lower corner: "Whistler, 1859."

Etching. Height, 6 inches; width, $8\frac{7}{8}$ inches.

FIRST STATE: The furled sail of the barge is white. Save a blank space, there is no indication of a doorway in the warehouse at the right. Beyond two barges in front are faint outlines of a third barge.

Avery Collection. On the impression in this collection Whistler wrote: "1st State."

SECOND STATE: The sail is black. In the warehouse a large doorway in heavy shadow is well defined. The outlines of the third barge in front have been removed.

In this state, one of the "Sixteen Etchings."

Published as "Black-Lion Wharf."

THIRD STATE: A triangular blur near the left lower corner of the plate has been removed.

Exhibited at the Royal Academy in 1860, as "Black Lion Wharf."

- 42 THE POOL. (W. 41.) In front a man wearing a cap is sitting in a rowboat near some Thames barges. At the right, along a broad reach of the river, are numerous warehouses. Near the left lower corner: "Whistler, 1859."

Etching. Height, $5\frac{3}{8}$ inches; width, $8\frac{3}{8}$ inches.

WHISTLER'S ETCHINGS AND DRY-POINTS

FIRST STATE: At the left of the man in the boat is the outline of the interior of a large barge, and beyond is a vessel with yards. At the right are sketches of tall warehouses and suggestions of warehouses beyond.

Freer Collection.

SECOND STATE: Everything has been removed, except the man and boat and signature, and the composition has been redrawn, a few traces of former work being visible in the sky. Back of the rowboat is a mass of barges, one with the name: "Jane, No. 6," another with a house-cabin, near which a girl is standing. Beyond a tall building bearing the sign: "New Crane to Let," is a ship in dry dock, near a low building labelled: "St. George's Wf." Next is a high structure with the sign: "Cooper." A row of warehouses stretches thence along the river to a church steeple in the remote distance. Out in the stream are two people in a rowboat, and across the reach are barges in a line, one of which a man is poling.

Avery and Benedict Collections. On the impression in the Avery Collection Whistler wrote: "The Pool" and "1st State."

THIRD STATE: Traces of the earlier work have almost wholly disappeared from the sky. Numerous fine dry-point lines are added near the left upper corner of the plate, and a few elsewhere in the sky.

Mansfield Collection.

- ✓ FOURTH STATE: A few conspicuous lines are added in the sky, near the center of the plate, and numerous fine lines at the left. In this state, one of the "Sixteen Etchings."
Published as "The Pool."

Exhibited at the Royal Academy in 1863, under the same title.

- 43 WAPPING WHARF. (W. 42.) The riverside at Wapping at low tide, under a clouded sky. On the beach are rowboats and barges, about which men are at work. Back of these extends a

row of picturesque buildings, some with high chimneys. The nearest, a tall building with two bay windows, one above the other, bears, near the top, the sign: "Thames Police." The next building bears the sign: "Wapping Wharf," and what appears to be a sign of the "Yorkshire Cattle Company." In the distance, at the left, are a full-rigged ship and other shipping. Near the right lower corner: "Whistler, 1859."

Etching. Height, 6 inches; width, 8 $\frac{7}{8}$ inches.

FIRST STATE: At the right of a dark slender chimney in the center there is a clear space between the roofs and the lines representing clouds. There is also considerable clear space behind the shipping.

Avery Collection.

SECOND STATE: Numerous curved lines fill the space just above the roofs, and a few horizontal lines are added behind the distant shipping.

Howe and Mansfield Collections.

THIRD STATE: Strong curved lines in dry-point, nearly parallel, are added above a roof with dormer-windows, and many dry-point lines are added throughout the sky.

In this state, one of the "Sixteen Etchings."

Published as "Wapping Wharf."

FOURTH STATE: The strong curved lines in dry-point above the roof with dormer-windows have disappeared. Numerous horizontal lines are added in the sky, above the shipping.

Catalogued by Wedmore as "Thames Police."

- 44 LONGSHOREMEN. (W. 43.) Four men and a woman and a child are seated about a table within what appears to be a room in a cheap tavern. All of the men are wearing caps and three of them are smoking pipes. The nearest is sitting in a chair in the foreground at the left. Another, seated on a bench in front of the table, leans forward, his right hand raised toward his face,

his left arm resting on the table, near a beer-mug. A third is seated at the left end of the table, near a fireplace. The fourth sits behind the table. The woman and child are sitting together at the right. Near the right lower corner: "Whistler, 1859."

Etching. Height, $5\frac{7}{8}$ inches; width, $8\frac{3}{4}$ inches.

On the impression in the Avery Collection Whistler wrote: "Long-shore men."

- 45 THE LIME-BURNER. (W. 44.) Seen through a heavily timbered square archway, a lime-burner stands leaning on a barrel, in front of ladders placed against a white wall. At the right are other ladders, more barrels and a large sieve. A passageway, near the far end of which a man is seated, leads under varied roofs to an opening on the Thames. Beyond is a glimpse of the broad river, with shipping and warehouses in the distance. Near the right lower corner: "Whistler, 1859"; in the left lower corner, faintly written: "Whistler."

Etching. Height, $9\frac{7}{8}$ inches; width, 7 inches.

FIRST STATE: There are only horizontal lines on the wall at the right, between the lime-burner and the longer ladders.

On the impression of this state in the Avery Collection Whistler wrote: "The Lime-Burner" and "À mon ami Traer de Whistler."

SECOND STATE: Fine vertical lines are added on the wall at the right of the lime-burner.

In this state, one of the "Sixteen Etchings."

Published as "The Lime-Burner."

An impression was exhibited at the Royal Academy in 1860, under the title: "W. Jones, Lime-Burner, Thames Street."

- 46 BILLINGSGATE. (W. 45.) On a barge in front, at the left, two men are standing and three are seated. Beyond, fishing-smacks with swaying masts, some with sails partly raised, are lying side by side, moored to a great post out in the Thames. On

the stone embankment at the left, reached by a landing-bridge protected by tall guard-piles, rise the clock-tower and adjoining buildings of Billingsgate Market. Farther away is London Bridge, and above buildings at the right is a square church tower. People crowd the boats, pass up and down the landing-bridge, at the foot of which stands a tall slender man, and throng the embankment. Near the bottom of the plate, at the right: "Whistler, 1859." Etching. Height, 6 inches; width, 8 $\frac{7}{8}$ inches.

FIRST STATE: The faces of the men standing on the barge are in clear profile. Their arms are not defined. The figure of the tall slender man is nearly white. The partly-raised sails are shaded by close parallel lines. The hoops on the two masts behind the barge are distinctly drawn. Clouds are expressed by thin firm lines.

Babbott Collection.

SECOND STATE: The figure of the tall slender man is now shaded. There is much additional shading on the hulls of the boats and on their sails, and on the guard-piles and the mooring-post. The bridge and the buildings at the right are somewhat fainter. Lines are added in the sky, including a heavy line at the left.

Mansfield Collection.

THIRD STATE: The heavy line in the sky at the left is softened. Numerous fine lines are added in the sky and on the bridge, and on the buildings at the right.

Avery and Benedict Collections.

FOURTH STATE: The figure of the tall man on the landing-stage has been redrawn, and is again nearly white. The features and figures of all but one of the men on the barge have been partly burnished out and to some extent redrawn, but are indistinct. There is additional shading on the sails and on the masts, obscuring the hoops. A part of the tallest topmast at the left and some of its rigging have been removed. Many lines are added in the sky.

Mansfield Collection. On the impression of this state in this collection Whistler wrote: "Billingsgate."

FIFTH STATE: The face and figure of the man standing at the right, and the faces of two of the seated men, are more defined. The tall topmast at the left and its rigging have been redrawn, and two lines, instead of a single line, now extend from the peak to the end of each yard. The next topmast at the right has been lengthened. Fine diagonal lines are added in the sky, between the masts.

Avery Collection.

SIXTH STATE: Shading is added on the tall slender man and on the coat of the man seated at the right on the barge.

SEVENTH STATE: The fine diagonal lines in the sky have for the most part disappeared.

This etching, in the latest state, was published in "The Portfolio"—a London art-magazine—in January, 1878, after about a hundred impressions had been taken on Japanese paper.

- 47 A THAMES SKETCH. (W. 38.) In front are two men and a boy, all wearing caps. At the right is a large barge; beyond are rowboats and other barges and several figures. On the bank at the right are a few picturesque buildings incompletely drawn, one bearing the sign of "W. Stevens. Boat & Barge Buil[der]." Farther away are outline suggestions of more buildings. Out in the stream is a loaded boat which a man is rowing and in which another figure is seated. In the distance are indications of shipping. There are many lines in the sky. The plate is unsigned. Etching. Height, 6 inches; width, $8\frac{7}{8}$ inches. Catalogued by Wedmore as "A Wharf."

- 48 SKETCH OF SHIPPING. (W. 127.) At the left is a ship with long dark hull and very tall masts, beyond which the masts of other vessels appear. Astern of the ship, partly hidden, is a small

vessel in outline. Alongside the ship is a cluster of barges, and in front there are the outlines of a large barge. At the extreme right is a large vessel, faintly indicated. The plate is unsigned. Etching. Height, 6 inches; width, $8\frac{3}{4}$ inches. Catalogued by Wedmore as "A Sketch of Ships."

- 49 SOUPE À TROIS SOUS. (W. 27.) A room of a cheap Parisian restaurant, in which five men are seated, apparently late at night. Behind a table at the left, on which are a glass and fork and tray with plates, sits a man with bushy hair, moustache and imperial. Beyond, a man wearing a cap and heavy cape bends over a table on which are a bottle and carafe. In the center lounges a man with hat drawn over his eyes and head bent forward as if in sleep. At the right a dark man wearing a hat is apparently taking a meal at a table across which sits a man resting his head on his hands. Gas is burning from a fixture in the ceiling. High on the wall, at the right: "Whistler."
Etching. Height, 6 inches; width, $8\frac{5}{16}$ inches.

- 50 BIBI VALENTIN. (W. 28.) A child wearing a long loose garment and gaiters sits facing front, leaning upon the left arm, with feet extended toward the left. Near the left lower corner: "Whistler, 1859."
Etching. Height, 6 inches; width, $8\frac{7}{8}$ inches.
On the mount of an impression in the Freer Collection, formerly in the Haden Collection, Haden wrote: "Valentin père is an engraver in whose house Whistler did his first etching."

FIRST STATE: The left hand remains unfinished. There are large white spaces on the child's dress. A thin line crosses the plate in the background and there are short horizontal lines at the left. Mansfield Collection. In this collection is also a counter-proof of this state, retouched with pencil—the only counter-proof of a Whistler etching known to the compiler.

SECOND STATE: The hand is finished in dry-point, and numerous dry-point lines are added on the child's dress. Lines are added below the long thin line in the background.

On the impression of this state in the Avery Collection Whistler wrote: "Bibi Valentin."

- 51 BIBI LALOUETTE. (W. 30.) A curly-headed boy wearing a blouse, and facing to the left, sits on a slope upon which lies a military cap. Toward the right lower corner: "Whistler, 1859." Etching. Height, 9 inches; width, 6 inches.

Mr. Wedmore says: "He was the son of Lalouette, who kept a *pension* near the Rue Dauphine, at which Whistler, Legros, Fantin and others used to take their meals in those early days."

FIRST STATE: In reverse, at the left, near the bottom of the plate, is the front face of the same boy, well defined, and at the right, below the signature and date, a woman's face is faintly indicated.

Freer Collection.

SECOND STATE: The two heads on the lower part of the plate have been removed, faint traces remaining. Horizontal lines are added at the left and right of the figure.

On the impression of this state in the Avery Collection Whistler wrote: "Bibi Lalouette—Paris."

- 52 BECQUET. (W. 48.) A young man with bushy hair, moustache and imperial, and wearing a smoking cap, sits facing front, bending forward, holding between his legs a violoncello slightly indicated. At the bottom of the plate and near the top are muskets and other traces of an earlier etching. There is shading in the background. The plate is unsigned.

Etching and Dry-point. Height, $9\frac{5}{16}$ inches; width, $7\frac{7}{16}$ inches. Becquet was a sculptor, in Paris, of musical tastes and accomplishments. He was born in 1829 and died in 1907.

FIRST STATE: The head and figure are in etching. The shoulders are narrow. There are numerous diagonal lines each side of the figure.

Avery, Freer, and Scholle Collections.

The impressions of this state have been printed with a frisket and show little more than a half-length figure.

SECOND STATE: The shoulders are broadened by fine dry-point lines. Vertical lines are added each side of the figure, and horizontal lines are added at the right. There is cross-hatching toward the bottom of the plate.

In this state, one of the "Sixteen Etchings."

Published as "The Fiddler."

THIRD STATE: Heavy vertical lines in dry-point are added in the background, each side of the figure, and short diagonal lines are added below the right arm.

- 53 ASTRUC. (W. 49.) A quarter-length portrait of a man with shaggy hair and full beard, facing nearly front, but slightly to the right, his right hand raised toward his face. There is shading in the background. Toward the left lower corner: "Whistler, 1859." Dry-point. Height, $8\frac{7}{8}$ inches; width, 6 inches.

FIRST STATE: At the right, near the bottom of the plate, are a few small figures in outline; at the left: "Lamont" and "Lamont," also "Lamont" in reverse. There are numerous lines in the background at the right, and a few at the left.

Avery Collection. On the impression in this collection Whistler wrote: "Astruc, Litterateur" and "Figures not mine."

SECOND STATE: Numerous lines are added in the background at the left, and a few in the background at the right.

Mansfield Collection.

THIRD STATE: There is somewhat more work on the face. Two strong vertical lines are added at the right of the hand. Horizontal lines are added at the left, above the signature. The

small figures and the three irrelevant words have been removed. Freer Collection.

Exhibited at the Royal Academy in 1860, under the title: "Monsieur Astruc, Redacteur du Journal L'Artiste."

- 54 WHISTLER. (W. 52.) A half-length portrait of the artist, with thick curly hair and full moustache, and wearing a low-crowned hat with broad brim. He is bending forward, facing front and looking out at the object which he is sketching. There is shading in the background. At the right, below the left arm: "Whistler, 1859."

Dry-point. Height, 9 inches; width, $5\frac{5}{8}$ inches.

FIRST STATE: The crown and brim of the hat are for the most part slightly shaded.

On the impression of this state in the Avery Collection Whistler wrote: "Paris—Whistler by himself" and "Ipse."

SECOND STATE: The crown and brim of the hat are heavily shaded by horizontal lines.

- 55 DROUET. (W. 53.) A three-quarter length portrait of a man with strong features, piercing eyes, full beard and dishevelled hair, standing with arms folded, facing toward the right. There is shading in the background. Below, near the center: "Drouet, Sculpteur," and higher up, at the right: "Whistler, 1859," and in the right upper corner: "Whistler, Maitre Eauforte."

Dry-point. Height, $8\frac{7}{8}$ inches; width, 6 inches.

Charles Drouet was a sculptor in Paris, and a collector of works of art. He was born in 1836 and died in 1908. By specific bequests his collections were distributed among various museums in the French capital, the Louvre becoming the recipient of a number of paintings, the Luxembourg receiving a painting by Whistler, and the Print Department of the Bibliothèque Nationale receiving Drouet's impression of the portrait just described.

FIRST STATE: There is much shading on the forehead and face, but very little on the figure. The form of the body below the arm is scarcely indicated. Horizontal lines express the shading in the background.

Avery Collection. On the impression in this collection Whistler wrote: "Drouet," and Drouet wrote: "Ch. Drouet, 3 juillet 1873," to which is appended the memorandum by Mr. Avery: "Signed for S. P. A."

SECOND STATE: Many lines have been removed from the forehead and face. The shape of the right arm is emphasized by numerous heavy strokes. The form of the body below the arm is indicated by vertical lines. In the background at the left vertical lines are added.

- 56 FUMETTE, STANDING. (W. 50.) A tall young woman with her hair falling loosely upon her shoulders stands turning to the right, but looking toward the front. Her right arm, in a puffed sleeve, is by her side, the hand unseen, as if in a pocket. Dry-point. Height, $13\frac{5}{8}$ inches; width, $8\frac{5}{8}$ inches.

FIRST STATE: The plate is unsigned.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Fumette."

SECOND STATE: Near the right lower corner: "Whistler, 1859." Benedict and Freer Collections.

- 57 FUMETTE'S BENT HEAD. (W. 51.) On the upper part of the plate appear the head and shoulders of a young woman with long flowing hair, bending forward and facing nearly front, her right hand raised toward her face. In the lower part of the plate, at the right, are traces of a portrait of Whistler wearing a broad-brimmed hat. In the left upper corner are traces of other work. There are horizontal lines in the background at the right. Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{1}{16}$ inches.

FIRST STATE: The plate is unsigned.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Fumette."

SECOND STATE: Near the left lower corner: "Whistler, 1859."

- 58 FINETTE. (W. 54.) A tall woman wearing a low round hat and velvet dress with flowing sleeves stands, with head turned slightly to the right, by an open window through which a glimpse is had of Paris roofs, a dome and two spires.

Dry-point. Height, $11\frac{3}{8}$ inches; width, $7\frac{7}{8}$ inches.

Mr. Wedmore says: "Finette was a dancer. She was generally the companion of Alice la Provençale, or of Rigolboche, in a famous quadrille then in vogue."

FIRST STATE: Only the head and the hat are well defined. The figure is suggested by a very few lines. Except the near roofs, what is seen of Paris is expressed in the most delicate outline. There are a few faint lines in the sky.

Freer Collection.

SECOND STATE: The dress is indicated by strong lines expressive of folds. In the background, which is shaded by a few vertical lines, there is a frame on the wall, and a desk is suggested at the right. The space is blank between the nearest roofs and the window-sill, below which vertical lines appear. Near the right lower corner, an inch and a quarter from the bottom of the plate: "Whistler, 1859."

Avery Collection. On the impression of this state in this collection Whistler wrote: "Finette" and "1st State."

THIRD STATE: The dress is quite fully expressed in rich dry-point. Numerous vertical lines are added in the background, and within the frame on the wall, and across the lower border of the frame. Below the window-sill vertical and horizontal lines are added, indicating panelling.

Parker and Vanderbilt Collections.

FOURTH STATE: The dress is further elaborated. In place of the desk is a table, on which are an open box, a black domino and scattered papers. Lines are added in the background and within the frame. A window-guard with open scrollwork fills the space next above the window-sill. There are suggestions of a pattern on the carpet. The distant buildings seen through the window are now shaded and there are clouds in the sky. The earlier signature has become obscured, and nearer the right lower corner is added: "Whistler, 1859."

Avery Collection.

FIFTH STATE: The pattern on the carpet is more fully expressed. Numerous short lines are added within the picture-frame, and numerous long vertical lines are added in the panelling below the window-sill.

Buckingham Collection.

SIXTH STATE: There is more modeling of the face, and the dress is more heavily black throughout. Fine vertical and diagonal lines are added within the picture-frame. In the background numerous vertical lines are added at the right of the figure, and horizontal and diagonal lines below the table.

Freer, Lathrop, and Mansfield Collections.

SEVENTH STATE: Horizontal lines are added on the window-sill, where it borders the panelling, and on the upper panel. Diagonal lines are added in the background below the frame, and fine vertical lines elsewhere in the background and within the frame.

EIGHTH STATE: Fine vertical and diagonal lines are added more extensively within the frame and upon the table and open box, and throughout the background, and fine horizontal lines are added on the panelling.

Avery Collection.

NINTH STATE: Many short diagonal lines, running from left to right, are added on the front of the skirt, and numerous long horizontal lines are added across the carpet.

- 59 A VENUS. (W. 56) A nude woman is lying on her right side in bed, apparently asleep, her left arm bent across her body and her limbs partly concealed by the bedclothes. There are traces of another figure, in reverse, in the lower part of the plate, at the right. Near the left lower corner: "Whistler, 1859."
Etching. Height, 6 inches; width, 9 inches.

FIRST STATE: Near the right upper corner are horizontal lines in dry-point and horizontal lines made by the roulette.

SECOND STATE: Vertical and diagonal lines are added over the earlier work near the right upper corner.

- 60 ISLE DE LA CITÉ, PARIS. (W. 55.) A light iron foot-bridge—the Pont des Arts—two arches of which, resting on stone piers, are elaborately pictured, crosses the Seine from a quay in the foreground at the right. In the distance the arches of a stone bridge—the Pont Neuf—connect each side of the river with the Island, the lower level of which extends like a prow into the middle of the stream. Beyond, partly screened by a few trees scarcely more than suggested, rise the tall buildings of the Island, crowned by the remote towers and the spire of Notre Dame. Along the left bank of the river are buildings slightly indicated. Many people are on the iron bridge, and people and vehicles are passing on the quay and across the Pont Neuf. Near the left lower corner: "Whistler, Dec. 1859" and "Paris de la Galerie d'Ap."
Etching. Height, $7\frac{5}{16}$ inches; width, $11\frac{1}{8}$ inches.
On the impression in the Mansfield Collection Whistler wrote: "From a window in Louvre."

- 61 ARTHUR HADEN. (W. 47.) A young boy is seated in a chair before a curtain. His body is turned to the right and his face toward the front; his left hand is grasping the frame of the chair, and his right hand is holding his left foot, which is crossed upon his right knee.

WHISTLER'S ETCHINGS AND DRY-POINTS

Dry-point. Height, $8\frac{7}{8}$ inches; width, 6 inches.

A portrait of a son of Francis Seymour Haden.

FIRST STATE: Only the head, the right hand, upper part of the boy's body and upper part of the chair are finished. The lower parts are suggested by a few outlines. A few vertical lines indicate the curtain in the background. Near the bottom of the plate are slight indications of a head in reverse.

Benedict and Freer Collections.

SECOND STATE: The figure and chair are completed and the curtain is fully expressed. The boy's jacket is of rich velvet, his trousers are striped, he has silk stockings and wears pumps. A round hat lies on the floor, at the right. Below the chair, at the left: "Whistler, 1860."

On the impression of this state in the Avery Collection Whistler wrote: "Arthur Haden."

Catalogued by Wedmore as "Arthur Seymour."

- 62 ANNIE HADEN. (W. 57.) A young girl with long hair falling about her shoulders, and wearing a round hat, a long cape, and a short and full skirt, stands in front of a curtain, turning slightly to the right, but looking toward the front. Near the left lower corner: "Whistler, 1860," with the "6" in reverse.

Dry-point. Height, $13\frac{7}{8}$ inches; width, $8\frac{3}{8}$ inches.

FIRST STATE: Only the head and hat are fully expressed. The cape and the skirt are merely indicated. The upper part of the curtain is elaborated at the left of the girl's figure. A few lines suggest the continuation of the work. Toward the bottom of the plate, faintly expressed, is a girl's head in reverse.

Freer Collection.

SECOND STATE: There is additional work on the figure. The right leg is slightly indicated. The curtain is expressed each side of the figure.

Avery Collection. On the impression in this collection Whist-

ler wrote, within the plate-mark: "One of my very best" and, below the plate-mark: "Early State."

THIRD STATE: The curtain and the figure of the girl are completed. The girl wears slippers with rosettes and stands on a carpet which shows a large pattern. Nearly all traces of the head in reverse have vanished.

Mansfield and Wrenn Collections.

- 63 MR. MANN. (W. 58.) A half-length portrait of a man of middle age, with round face and side whiskers. He wears a wide-awake hat and a large cape. He is seated in a chair, merely suggested, in front of a low-panelled partition ornamented with a small balustrade. He faces slightly to the right, while looking toward the front. In the left lower corner: "Whistler, 1860."
Dry-point. Height, $8\frac{5}{16}$ inches; width, $5\frac{1}{16}$ inches.

FIRST STATE: The forehead and face are shaded by numerous strong lines. There is a clear angular space, at the left of the chair-frame, below the roll of the cape over the right wrist.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Mr. Mann."

SECOND STATE: The strong lines have been for the most part removed from the forehead and face, and the features in large measure redrawn. The angular space is filled with cross-hatching. Numerous fine vertical lines are added at the right, on the panelling above the balustrade, and a few vertical lines at the right of the partition.

Freer Collection.

- 64 AXENFELD. (W. 61.) A half-length portrait of a man with moustache and imperial and with long hair brushed back from his forehead. He sits facing slightly to the left, but is looking out toward the front.
Dry-point. Height, $8\frac{5}{16}$ inches; width, $5\frac{1}{16}$ inches.

WHISTLER'S ETCHINGS AND DRY-POINTS

FIRST STATE: The face and the figure are delicately expressed. There is no sign of a hand, no shading in the background and no signature.

Avery and Freer Collections. On the impression of this state in the Avery Collection Whistler wrote: "Axenfeld" and "1st State."

SECOND STATE: The face is well defined and there is shading in the background, each side of the head. Near the left lower corner: "Whistler, 1860," with the "6" in reverse.

Avery and Freer Collections.

THIRD STATE: The head and figure are completed. The right hand is added, holding a cigarette from which smoke is curling. The background, each side of the head and shoulders, is strongly shaded.

Avery, Freer, and Mansfield Collections.

Exhibited at the Royal Academy in 1861, under the title: "Mons. Oxenfeld, Litterateur, Paris."

- 65 RIAULT. (W. 62.) A three-quarter length portrait of an elderly man, bearded and somewhat bald. He sits at the left of a workman's table, upon which, on a pad, rests a wood block which he holds in place with his left hand while he engraves upon it with his right. Upon the table are four burins. In the background at the right is a framed picture. There is shading at the left of the engraver's right shoulder and between his figure and the table. Near the right lower corner: "Whistler, 1860."

Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches.

Riault was a wood-engraver in Paris.

FIRST STATE: The coat, below the right arm, has the appearance of being rolled back. The upper drawer of the table is almost free from lines and there are only horizontal lines on the molding under the top of the table. There are only vertical lines in the background at the left.

Freer and Mansfield Collections.

On the impression in the Mansfield Collection someone has written: "Carpentier dit Riault."

SECOND STATE: There is much additional shading below the right arm, obscuring the roll of the coat, and additional shading on the coat and between the figure and the table. Vertical lines are added on the molding of the table, and vertical and horizontal lines on the upper drawer.

Avery and British Museum Collections. On the impression in the Avery Collection Whistler wrote: "Riault."

THIRD STATE: There is still more shading on the coat and between the figure and the table, and more cross-hatching on the side of the table, and more work in the background at the left of the right shoulder. A few open horizontal lines are added above the close earlier lines at the right.

Catalogued by Wedmore as "The Engraver."

- 66 ROTHERHITHE. (W. 60.) Two men of middle age, wearing caps and smoking long pipes, are seated in the corner of a balcony overlooking the Thames. Two boats with single masts, one with furled sail and the other with sail partly furled, are beached on the near shore, in front of large warehouses. Along the river stretches a row of warehouses, beyond which is seen the dome of St. Paul's. On the river, at the left is a large brig and in the distance is other shipping. On the balcony-railing, at the left: "Whistler, 1860." Etching. Height, 10 $\frac{3}{16}$ inches; width, 7 $\frac{3}{16}$ inches.

Mr. Pennell says that it is the balcony of The Angel, an inn still in Cherry Gardens, Rotherhithe, and that from the same balcony Whistler painted "Wapping" and "The Thames in Ice."

FIRST STATE: The hull of the boat with partly-furled sail is not expressed. The coat of the man at the right is indicated by very few lines and his hand is only slightly defined.

Benedict, Bullard, and Scholle Collections.

SECOND STATE: The bow and bowsprit of the boat with partly-furled sail are expressed in dry-point. The deck is left nearly white. The hand of the man at the right is more defined and there is more work on the coats of both men. Numerous short dry-point lines are added in the sky.

Avery Collection.

THIRD STATE: Lines are added in dry-point on the deck of the boat, and strong diagonal lines, running from right to left, are added in the sky. The shading throughout the plate is now materially strengthened.

In this state, one of the "Sixteen Etchings."

Published as "Wapping."

Exhibited at the Royal Academy in 1862, as "Rotherhithe."

Wapping is on the left bank of the Thames, opposite Rotherhithe.

- 67 THE PENNY BOAT. (W. 59.) A sketch at Limehouse on the Thames. In the foreground appear the heads and shoulders of people supposed to be standing on a river steamboat. Out in the stream are barges and a side-wheel steamboat, and beyond there is shipping. On the opposite bank is a row of buildings, a few at the left well defined, the rest in outline. The plate is unsigned. Etching. Height, $3\frac{3}{8}$ inches; width, $8\frac{1}{8}$ inches.

FIRST STATE: There are no lines behind the shipping at the right. Avery Collection. On the impression in this collection Whistler wrote: "Thames—Limehouse."

SECOND STATE: Dry-point lines are added in the sky, behind the shipping at the right and above some of the buildings.

Mansfield Collection.

- 68 THE FORGE. (W. 63.) At the left, before the forge, stands a blacksmith wearing cap and apron, his left hand on his hip, his right hand thrust forward holding with tongs an iron in the fire.

WHISTLER'S ETCHINGS AND DRY-POINTS

Back of him stand two youthful helpers wearing hats, one leaning upon a hammer which rests on an anvil. In the background at the left appears the face of a woman; at the right, near a bench, are a man, woman and child. The walls and the timbered ceiling are expressed by elaborate shading. In the right lower corner: "Whistler, 1861."

Dry-point. Height, $7\frac{5}{8}$ inches; width, $12\frac{3}{8}$ inches.
Done at Perros-Guirec in Brittany.

FIRST STATE: In front of the smith's face is a space nearly blank and at the right of his head is a smaller blank space. There are broad white spaces in the background in the right half of the plate, near the center and at the extreme right. There are but few lines near the bottom of the plate, at the left. Five horizontal lines cross the anvil.

Mansfield Collection. The impression in this collection is perhaps unique.

SECOND STATE: The space in front of the smith's face is filled with horizontal lines, and lines are added extensively in the broad spaces previously left blank in the background. Strong diagonal lines cross the right upper corner of the plate. Numerous lines are added near the bottom of the plate, at the left. There is additional work on the figures of the helpers.

Buckingham Collection.

THIRD STATE: Vertical lines are added at the left, on the flue of the forge. Fine vertical lines are added on the anvil, and strong diagonal lines below the anvil. A cluster of short diagonal lines hides the right foot of the nearest helper. Fine lines are added throughout the background.

In this state, one of the "Sixteen Etchings."

Published as "The Forge."

FOURTH STATE: The small space that was left blank at the right of the smith's head is filled in with fine lines.

Exhibited at the Royal Academy in 1863, as "The Forge."

- 69 THE MISER. (W. 65.) In a wretched room with broad beams in the ceiling and wide boards on the floor, a man is seated on a chair by a window. He bends forward toward the window and casts a shadow upon the floor. At the left side of the room, back of a long bench, is a rude table on which stands a pitcher. A garment hangs above the figure, at the right of the window embrasure, and high on the left wall hang an unframed picture and a hat. Dry-point. Height, $4\frac{5}{8}$ inches; width, $6\frac{1}{4}$ inches.

On a drawing in the Freer Collection, formerly in the Haden Collection, Whistler wrote: "Chambre à la ferme de Maladrie."

FIRST STATE: The space between the figure and the heavily shaded part of the wall at the right is almost clear. There are no lines on the wall near the picture. There is no signature. Freer Collection.

SECOND STATE: Two short oblique lines are added on the picture, two on the wall just below the picture, and two at the right. There is no signature.

Avery Collection. On the impression in this collection Whistler wrote: "The Miser."

THIRD STATE: Long vertical lines are added in the space at the right of the figure. There is no signature.

FOURTH STATE: Short diagonal lines are added across the vertical lines at the right of the figure. The shadow of the figure has been made densely black. There is no signature.

Mansfield Collection.

FIFTH STATE: Heavy lines are added on the wall at the right, and numerous fine lines on the ceiling and floor, and on the wall at the left. In the left lower corner: "Whistler."

- 70 VAUXHALL BRIDGE. (W. 66.) In front are three Thames barges, one with sails furled. On the nearest barge a man is standing, braced against a framework of timber to which a rope drawn taut from an outer barge is fastened. Beyond, under a

cloudy sky, is Vauxhall Bridge, over which vehicles are passing, and through the nearest arches of which buildings across the river are visible. Near the right lower corner: "Whistler."

Etching. Height, $2\frac{1}{16}$ inches; width, $4\frac{3}{16}$ inches.

FIRST STATE: The signature is without date.

Freer and Mansfield Collections.

SECOND STATE: With "1861" added below and at the left of the signature.

On the impression of this state in the Avery Collection Whistler wrote: "Vauxhall Bridge."

- 71 MILLBANK. (W. 67.) The Thames at Millbank at low tide. On the exposed shore at the right, in front of a timbered embankment, is a long row of guard-piles, and near the water's edge lies an unwieldy barge with "[D]elight 1861" on the stern. There is a man on the barge, near which two youths are standing on the shore. Across the river are seen the towers of Lambeth Palace and a row of warehouses. Out in the stream is a small steamboat, and farther away is a barge under sail.

Etching. Height, 4 inches; width, $4\frac{7}{8}$ inches.

FIRST STATE: Etched in the foreground: "The Works of James Whistler, Etchings and Dry-points, are on view at E. Thomas', Publisher, 39, Old Bond Street."

Avery and Mansfield Collections. On the impression of this state in the Avery Collection Whistler wrote: "À mon ami Ernest Delannoy, Whistler, 1861."

Delannoy was an artist with whom Whistler made his journey in Alsace-Lorraine and into Germany in 1858.

SECOND STATE: A few horizontal lines in dry-point are added in the shadow of the youth at the right. "Not" has been inserted after "are."

THIRD STATE: "Not" has been removed, and "London" is now added at the end of the inscription.

FOURTH STATE: The inscription has been wholly removed.
In this state, one of the "Sixteen Etchings."
Published as "Millbank."

- 72 LITTLE WAPPING. (W. 71.) At the right, near a wharf on the Thames, are a number of barges; out in the stream are two rowboats and a small barge; beyond there is a cluster of vessels; in the distance is a line of warehouses, under a cloudy sky. There are men in the rowboats and two men on the nearest barge, and there is a man on the small barge. At the right of the nearest barge: "Whistler, 1861."

Etching. Height, $4\frac{7}{8}$ inches; width, 4 inches.

FIRST STATE: The bow of the third barge is only slightly indicated. There are no reflections of this barge or of the rowboat near it.

British Museum Collection.

SECOND STATE: The bow of the third barge is fully defined and rigging is added on its masts. Reflections of the second and third barges and of the rowboats are expressed, and there are additional lines in the sky—all in dry-point.

On the impression of this state in the Avery Collection Whistler wrote: "Little Wapping."

- 73 THE LITTLE POOL. (W. 72.) A scene on the Thames below London Bridge. Many barges lie along the river bank, in front of a bulkhead at the left, on which are two men, one standing, the other seated and sketching. Beyond stretches a long row of buildings. Out in the stream ships are clustered. On the bulkhead: "Whistler, 1861."

Etching. Height, 4 inches; width, $4\frac{7}{8}$ inches.

FIRST STATE: In pure etching. In the stream there are two rowboats with rowers. The sky is clear. Below the bulkhead and barges: "The Works of James Whistler: Etchings and Dry

WHISTLER'S ETCHINGS AND DRY-POINTS

Points, are on view at E. Thomas' Publisher. 39, Old Bond Street."

Mansfield Collection.

SECOND STATE: There is an appearance of aquatint upon the second barge, upon the bulkhead, upon the figures and about the inscription.

Mansfield Collection.

THIRD STATE: Beyond the second barge is added a barge with raised sail, and on which are several people. Near the clustered ships is another rowboat. There is more shading on the barges and warehouses and on the ships, the reflections of which are extended, and there are lines in the sky.

Mansfield Collection.

FOURTH STATE: Shading is added on the skirt of the coat of the man standing. There are outlines of a boy seated on the bulkhead and facing to the left. Another rowboat is added between the barges and ships.

British Museum Collection.

FIFTH STATE: The boy is now distinctly expressed, sitting with his legs hanging over the bulkhead. The faces of the two men on the bulkhead are more defined, and there is additional work on their hats and coats. The ships and warehouses are darkened, and many lines are added in the sky.

Mansfield Collection.

SIXTH STATE: The boy has been removed from the bulkhead, and the sail and figures have been removed from the added barge. Work in dry-point is added on the figures of the men on the bulkhead, and the man sketching now holds a large drawing-pad or sketchbook. Spiles are added in dry-point at the end of the bulkhead.

British Museum Collection.

SEVENTH STATE: All of the lettering except the signature and the date has been removed.

In this state, one of the "Sixteen Etchings."
Published as "The Little Pool."

The man standing was Serjeant Thomas; the man sketching, Percy Thomas, and the boy, Ralph Thomas.

- 74 WESTMINSTER BRIDGE IN PROGRESS. (W. 70.) A long wooden bridge, supported on piles, extends across the Thames from near a landing-stage at the extreme left. Through the nearest openings a glimpse is had of two spans of a bridge with iron framework. Across the river are a few buildings, delicately drawn. On the landing-stage stands a man with a tall hat, leaning against the landing-bridge. Near the lower edge of the plate, at the right of the center, appear the head and shoulders of a man wearing a low-crowned hat. In the right lower corner: "Whistler, 1861." Dry-point. Height, 6 inches; width, 14 inches. Avery and Howe Collections.
- 75 EARLY MORNING, BATTERSEA. (W. 79.) At the left, in the foreground, a rowboat lies on the shore of the Thames, at ebb-tide. Beyond is Cadogan Pier with its barge-like landing-stage, which a steamboat is leaving. Out in the stream there are several barges, one of them with hoisted sail. Across the river high buildings and tall chimneys appear, under a cloudy sky; in the distance is Battersea Bridge. In the left lower corner: "Whistler." Dry-point. Height, $4\frac{3}{8}$ inches; width, $5\frac{5}{8}$ inches. On the impression in the Avery Collection Whistler wrote: "Battersea, dawn." One of the "Sixteen Etchings." Published as "Early Morning (Battersea)." Catalogued by Wedmore as "Cadogan Pier."
- 76 OLD HUNGERFORD BRIDGE. (W. 80.) In the middle distance a suspension-bridge, upheld by towers resting on massive

piers, spans the Thames from a high trestle at the left. Beneath the bridge are seen the iron columns supporting the Charing Cross railway-bridge. Along the trestle runs a passageway to the landing-float at Hungerford Pier, about which river steamboats are clustered. Nearer are a steamboat, barges and rowboats. By a post in the right lower corner: "Whistler."

Etching. Height, $5\frac{3}{8}$ inches; width, $8\frac{3}{8}$ inches.

This bridge was removed and now crosses the Severn at Clifton, near Bristol.

FIRST STATE: There are comparatively few lines in the sky, and there is no smoke just above the nearer awning on the float. There are a number of blotches on the plate, near the left upper corner.

Scholle Collection.

SECOND STATE: The blotches have been removed and the spaces where they were are filled with short dry-point lines, and a few lines are added elsewhere in the sky.

Avery and Mansfield Collections. Upon the impression in the Avery Collection Whistler wrote: "Old Hungerford."

THIRD STATE: Fine dry-point lines are added throughout the sky. A large volume of smoke rises above the nearer awning on the float.

In this state, one of the "Sixteen Etchings."

Published as "Old Hungerford."

An impression was exhibited at the Royal Academy in 1863, under the title: "Hungerford Bridge."

- 77 JO. (W. 64.) A half-length portrait of a young woman with large features and with flowing hair. Turning slightly to the left, she faces to the front. The background above her head is heavily shaded. In the right lower corner: "Whistler, 1861."

Dry-point. Height, $8\frac{5}{16}$ inches; width, $5\frac{7}{8}$ inches.

Avery, Freer, Howe, and Mansfield Collections.

A portrait of Joanna Heffernan, the model for "The White Girl" and "The Little White Girl."

- 78 JO'S BENT HEAD. (Sup. 370.) Near the top of the plate is the head of a young woman with flowing hair, who is bending forward and facing to the right. A few lines below suggest her figure and the lower edge of her dress. In the background, above the head and in front of the face, there is strong shading.

Dry-point. Height, $8\frac{5}{16}$ inches; width, $5\frac{7}{8}$ inches.

FIRST STATE: The lower edge of the dress is indicated at the right by three firm lines, and at the left by one strong line and two fine lines.

Benedict Collection. On the impression in this collection is written: "Jo."

SECOND STATE: One of the three lines indicating the lower edge of the dress is lengthened, and four short lines are added near them, and at the left a short line is added.

Freer, Mansfield, and Parker Collections.

- 79 THE OPEN BOOK. A young woman with flowing hair, and wearing a dress with close-fitting waist, puffed sleeves and a full skirt, is seated in a large armchair. She faces to the right, her right hand rests on her lap, and a book lies open on her knees. In the right lower corner: "Whistler, 1861."

Dry-point. Height, $5\frac{7}{8}$ inches; width, $4\frac{3}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 80 LADY IN AN ARMCHAIR. A portrait of an elderly lady wearing a cap, who is seated in an armchair and is facing to the right, her right hand resting upon her lap. In the right lower corner: "Whistler, 1861," with the "6" reversed.

Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{5}{16}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 81 RATCLIFFE HIGHWAY. (W. 74.) Sketches of people in a sailors' dance house: In front, at the left, a woman without head-covering, and a man wearing a broad-brimmed hat and smoking a long pipe; behind them, a man wearing a wide-awake; near the center, a man wearing a cap and smoking a short pipe, and a woman with uncovered head; farther away, other couples, and in the background, musicians. The plate is unsigned.
Dry-point. Height, $5\frac{5}{16}$ inches; width, $8\frac{7}{8}$ inches.

- 82 THE ENCAMPMENT. (W. 75.) At the left, sheltered by the flap of a tent near a camp-fire in the foreground, two men are seated, one smoking a pipe. At the right, outside the tent, by a wide water in which trees are reflected, stands another man, also smoking. Below the two men: "Whistler, 1861."
Dry-point. Height, $11\frac{1}{4}$ inches; width, $6\frac{1}{4}$ inches.
British Museum Collection. The impression in this collection is perhaps the only impression from the uncanceled plate.
On an impression in the Avery Collection from the cancelled plate Whistler wrote: "The Encampment—Ridley, Edwards, Boatman." W. M. Ridley and Edwin Edwards were artists. An etching made by Edwards, in 1861, of Whistler sketching at Moulsey, on the Thames, near Hampton Court, is in the Mansfield Collection.

- 83 THE STORM. (W. 77.) In a broad landscape, under a heavily clouded sky, a man in the foreground is hurrying to the right, holding his hat in place with his left hand. In the right lower corner: "Whistler, 1861."
Dry-point. Height, $6\frac{1}{8}$ inches; width, $11\frac{3}{16}$ inches.
Buckingham, Freer, and Mansfield Collections.
On an impression in the Avery Collection from the cancelled plate Whistler wrote: "The Storm (Ridley)."

- ✓ 84 FISHING. In the foreground at the right, near a large tree on the border of a river, a man stands with fishing-rod in hand, about to cast. In the stream, in front is a large stake and near the farther bank is a boat with a single mast. In the distance is a row of trees, beyond a level meadow, and at the extreme left men and a horse are towing a boat. There are clouds in the sky. In the right lower corner: "Whistler, 1861."

Etching. Height, 6 inches; width, $8\frac{7}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- ✓ 85 A RIVER SKETCH. On the bank at the left a man wearing a cap sits sketching. In roughish water, flowing from a weir, is a punt in which are two men, one standing and holding a fishing-rod. Further out is a rowboat in which are also two men. In smoother water at the left are two small rowboats, in each of which a man is standing. Beyond, near the center, is a boat in which are two people. The distant banks are lined with trees and buildings. At the extreme right is a building with a belfry. The sky is cloudy. Near the bottom of the plate, at the right: "Whistler."

Etching. Height, $4\frac{5}{8}$ inches; width, $6\frac{3}{8}$ inches.

Mansfield Collection. The impression in this collection is the only one known to the compiler.

- 86 THE PUNT. (W. 68.) A scene on the upper Thames. At the right a man with a pipe in his mouth, and wearing a low-crowned soft hat and loose coat, is poling a punt. From the wooded bank across the river a rolling country stretches away, under a cloudy sky. In the left lower corner: "Whistler."

Etching. Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{2}$ inches.

FIRST STATE: In pure etching.

Benedict and Vanderbilt Collections.

SECOND STATE: With dry-point work on the man's hat and coat, on the braces of the boat, and on the trees and in the sky.

Avery and Mansfield Collections.

THIRD STATE: With "London, Published December 1st, 1861, by Day & Son, Lith. to the Queen," engraved near the center, along the bottom of the plate, and "J. Whistler" engraved at the right.

FOURTH STATE: With the signature removed and with "Pl. 7" engraved in the right upper corner.

Published in 1862 in "Passages from Modern English Poets, illustrated by the Junior Etching Club" (London: Day & Son).

Published under the title: "The Angler."

- 87 THE THAMES. (W. 69.) A scene on the upper Thames. On the bank at the right a man wearing a low-crowned soft hat and a loose coat is seated on a camp-stool, sketching. On the river are a man and a woman in a rowboat. On the other bank is a boat-house near large trees, beyond which there is high ground. There are clouds in the sky. Near the right lower corner: "Whistler." Etching. Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{2}$ inches.

FIRST STATE: In pure etching.

Benedict Collection.

SECOND STATE: With dry-point work on the man's coat-collar and on the plants in the foreground and on the trees.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "The Thames."

THIRD STATE: With "London, Published December 1st, 1861, by Day & Son, Lith. to the Queen," engraved along the bottom of the plate, and "J. Whistler" engraved at the right of the signature.

FOURTH STATE: With "Pl. 45" engraved in the right upper corner.

Published in 1862 in "Passages from Modern English Poets, illustrated by the Junior Etching Club" (London: Day & Son).
Published under the title: "A River Scene."
Catalogued by Wedmore as "Sketching."

- 88 ROSS WINANS. (W. 76.) A three-quarter length portrait of a young man with short curly hair and with a moustache, who sits facing toward the right, playing an accordion. On a table at the right are a violin and bow. There is considerable shading on the plate.

Etching. Height, $9\frac{3}{4}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: Toward the right upper corner: "Whistler," firmly written; nearer the corner: "Whistler," faintly written.
Mansfield Collection.

SECOND STATE: The faintly-written signature has been removed. Horizontal lines are added in dry-point on the upper part of the sleeve of the right arm and along the lower edge of the sleeve, and below the elbow.

Avery Collection. On the impression in this collection Whistler wrote: "Ross Winans" and "London."

- 89 CHELSEA WHARF. (W. 81.) A number of Thames barges, some with furled sails and one with a jigger, lie beached near a group of warehouses. On the nearer buildings there are the signs: "Chelsea Wharf," "Thomas Weeks, Chelsea Wharf, Roman Cement and Lime" and "Chelsea Wharf, Clover, Hay and Straw." Men are unloading the barges with the aid of carts and horses. In the right lower corner: "Whistler, 1863."

Etching. Height, $3\frac{7}{8}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: With comparatively slight shading on the sails and on the sides of the boat, and with only the signature and date in the right lower corner.
Freer Collection.

SECOND STATE: With additional work on the sails and sides of the boats and with a conventional butterfly, in outline, added in dry-point above the signature and date.

On the impression of this state in the Avery Collection Whistler wrote: "Chelsea Wharf" and "1873"—the date, apparently, when the changes were made and the butterfly was added.

- 90 BATTERSEA REACH. In front, on the flat shore of the Thames, are a number of small figures, and near a float are men about to go out in a rowboat. Beyond there are other rowboats, and out in the stream there are barges under sail. On the opposite bank, under a cloudy sky, are a church and a row of buildings, some with tall chimneys. In the distance, at the left, an iron bridge spans the stream. In the right lower corner: "Whistler, 1863."

Etching. Height, $5\frac{1}{4}$ inches; width, $8\frac{1}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 91 AMSTERDAM. (W. 82.) Across a wide expanse of water, on which are a number of Dutch sailing-boats, two with sails partly raised, appear the buildings and shipping of Amsterdam, under a cloudy sky. In the right lower corner: "Whistler, 1863, à Amsterdam—Tolhuis."

Etching. Height, $5\frac{5}{16}$ inches; width, $8\frac{3}{16}$ inches.

FIRST STATE: The clouds, strongly etched, fill the sky.

Avery, Freer, Mansfield, and Scholle Collections. On the impression of this state in the Avery Collection Mr. Avery wrote: "With Haden."

SECOND STATE: The upper parts of the taller masts and nearly all of the lines in the sky have been removed.

THIRD STATE: The upper parts of the taller masts have been redrawn, and the clouds are now expressed by fewer lines, in dry-point.

FOURTH STATE: Four strong lines and several fine lines are added in dry-point near the left upper corner. The butterfly, shaded, is added in dry-point at the left of the signature.

The addition of the butterfly indicates that probably the changes in the last three states were made as late as 1873.

- 92 WEARY. (W. 83.) A young woman with long flowing hair sits facing to the right, her head resting against the back of a large easy-chair. Near the bottom of the plate appears the head of a girl, in reverse. There is shading in the background. Dry-point. Height, $7\frac{3}{4}$ inches; width, $5\frac{1}{8}$ inches. Another portrait of the model for "The White Girl."

FIRST STATE: There is no signature. There is a clear space, about a quarter of an inch wide, along the left edge of the lower half of the plate.

Avery and Freer Collections.

SECOND STATE: With "Whistler, 63" added in the left lower corner and vertical lines added at the left of the figure, along the edge of the plate.

On the impression of this state in the Avery Collection Whistler wrote: "Weary."

THIRD STATE: There is additional work on the hair. The outlines of the face are heavier and its expression is changed. Work is added on the back of the chair, further defining its shape, and in the background at the right, deepening its effect.

Exhibited at the Royal Academy in 1863, as "Weary."

- 93 THE TOILET. In the right upper corner of the plate are the head and shoulders of a woman facing to the left, arranging the long flowing hair of a woman, also turned toward the left, whose features are not expressed. There is shading in the background. Near the right lower corner: "Whistler, 1863." Dry-point. Height, $8\frac{7}{8}$ inches; width, 6 inches.

Known to the compiler only through impressions from the cancelled plate.

- 94 SHIPPING AT LIVERPOOL. (W. 84.) Upon the deck of a vessel in front four men are handling large sacks and a fifth man is on his knees, apparently calking seams. Stays from the bulwarks reach the mast just above the only yard visible. In the distance there is a line of shipping at the right and a row of sheds at the left. In the sky, below the yard, are slight indications of clouds. On the bulwark, near the right edge of the plate: "Whistler, 1867." Etching. Height, 9 inches; width, 6 inches.

FIRST STATE: The space of sky seen between the mast and the stays on the right is clear.

Mansfield Collection.

SECOND STATE: Numerous diagonal lines and a few horizontal lines, all in dry-point, are added in the sky, between the mast and the stays on the right. Horizontal lines also cross the shipping in the background.

Avery Collection. On the impression in this collection Whistler wrote: "Liverpool."

- 95 SPEKE HALL No. 1. (W. 86.) A broad avenue leads to a long half-timbered house with five front gables, seen beyond tall leafless trees. Etching and Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches. Speke Hall is a famous old house on Speke Manor near Liverpool. During the time Whistler was in relations with F. R. Leyland it belonged to a ward of Leyland.

FIRST STATE: The house-front below the two gables at the left is blank, except for slight indications of a doorway. In the foreground at the left stands the figure, in dry-point, of a woman wearing a hat with wide brim and high crown. She holds up her skirt with her left hand and her head is turned away. There

are clouds in the sky. Near the right lower corner: "Whistler, 1870, Speke Hall."

Avery, Benedict, and Mansfield Collections.

SECOND STATE: Short diagonal lines are added on the woman's figure, which has become generally indistinct.

THIRD STATE: The figure has been removed, and the space where it stood is blank, except for faint traces of previous work.

FOURTH STATE: In place of the earlier figure is the smaller figure, also in dry-point, of another woman, seen in profile, wearing a hat, facing to the left and looking down, her left arm by her side.

FIFTH STATE: The house-front, except between two trees at the extreme left, is virtually finished, showing a large archway where the doorway was indicated. Where the earlier figures were, stands the figure, in dry-point, of a young woman, seen in profile, wearing a jacket and a hat with a feather. She faces to the left and is looking down, and with her left hand holds up her skirt.

SIXTH STATE: There are indications of timber-work in the gable between the two trees at the extreme left. The crown of the young woman's hat has been rounded and the feather removed. Dick Collection.

SEVENTH STATE: There is added work on the building, trees and figure. The butterfly, shaded, is at the left of the figure. On the impression of this state in the Avery Collection Whistler wrote: "Speke Hall."

EIGHTH STATE: The outline of the young woman's back is changed by a convex line. There is additional work on the hat and the jacket. The drapery of the skirt is made lighter. Mansfield Collection.

NINTH STATE: The figure and the butterfly have been removed, and all traces of the clouds have disappeared.

- 96 CHELSEA BRIDGE AND CHURCH. (W. 85.) At the left, on the beach of the Thames, a rowboat and two barges lie near a tall post. Conspicuous above buildings beyond is a church tower surmounted by a flagpole. In the distance a bridge crosses the river, under a cloudy sky. The plate is unsigned. Dry-point. Height, 4 inches; width, 6 $\frac{5}{8}$ inches.

FIRST STATE: The river is clear of craft, except a sailboat near the bridge. There is a blank space above the barge at the extreme left. The building at the right of the tall post is slightly shaded.

Avery and Mansfield Collections. Under the impression of this state in the Mansfield Collection is written: "This was the first proof taken from this plate and was printed by the artist himself May 6, 1871. F. S. E." Presumably written by Mr. F. S. Ellis, of Ellis & Green, the publishers of the "Sixteen Etchings."

SECOND STATE: The suggestion of a roof appears across the space just above the barge at the left, and shading is added on the building at the right of the tall post.

Avery Collection. On the impression in this collection a tree is drawn in charcoal in the right lower corner, and the impression is otherwise drawn upon.

THIRD STATE: On the river, at the right, is a barge with flapping white sail, slightly reflected. Vertical lines are added in the shading of the barges on the shore. The space above the barge at the left is filled in, and there is additional shading on the buildings.

Avery Collection. On the impression of this state in this collection Whistler wrote: "Chelsea Church."

FOURTH STATE: Lines are added on the sail of the barge, and its reflection is lengthened. Fine lines change the aspect of the clouds at the right, and a flock of birds appears above the buildings near the center.

Mansfield Collection.

FIFTH STATE: Diagonal lines are added on the sail of the barge, and strong vertical lines in its reflection. Strong horizontal lines are added in the sky, at the right of the church tower and above the bridge.

In this state (in some of the sets), one of the "Sixteen Etchings."

SIXTH STATE: The sail of the barge is enlarged and strongly outlined. Lines are added in the sky and in the shading of the boats on the shore.

In this state (in some of the sets), one of the "Sixteen Etchings."
Published as "Chelsea Bridge and Church."

- 97 "THE SWAN," CHELSEA. (W. 89.) A row of irregular buildings, seen across a street in which are three men and a horse and cart. The butterfly, in outline, is on a wall at the extreme right. Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

On the impression in the Avery Collection Whistler wrote: "72" and "The Swan—Chelsea."

Mr. Wedmore says that "The Swan" was a brewery.

- 98 FOSCO. (W. 90.) A nude male model with wavy hair stands looking toward the front, his body turned to the left, his right foot advanced, and his left hand holding a long staff. There is shading in the background, chiefly at the left of the figure. The plate is unsigned.

Dry-point. Height, $8\frac{1}{8}$ inches; width, $5\frac{1}{4}$ inches.

On the impression in the Avery Collection Whistler wrote: "Dry-point—72" and "Fosco."

Exhibited in 1872, under the title of "An Etching," at the Fifth Exhibition of the Society of French Artists, then under the management of M. Dechamps, at No. 168 New Bond Street, London.

- 99 WHISTLER'S MOTHER. (W. 88.) An elderly lady wearing a cap stands turning to the right, but looking toward the front, her right arm by her side, her left hand extended as if resting on

a railing. The slender figure is expressed by a few simple lines. The plate is unsigned.

Dry-point. Height, $9\frac{7}{8}$ inches; width, 6 inches.

Freer Collection. The impression in this collection, formerly in the Menpes Collection, is perhaps unique. The slenderness of the figure is obscured by the peculiar inking of the plate, which gives the appearance of a full skirt.

Mrs. Whistler died at Hastings in 1881.

- 100 THE BEACH. (W. 101.) In the foreground are two towels spread upon the beach; others are drying in the breeze, on lines held up by poles. Beyond, at the right, are low buildings, near which are a man and a horse. A roughish sea stretches to the horizon, under a clouded sky. The plate is unsigned.

Dry-point. Height, $6\frac{1}{8}$ inches; width, $9\frac{1}{8}$ inches.

FIRST STATE: The more conspicuous buildings and the towels on the lines are indicated mainly in outline.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Hastings" and "1873." Mr. Avery added: "His mother there at the time."

SECOND STATE: The buildings, the towels on the lines, and the man and horse are strongly shaded.

- 101 SKETCHES OF HEADS. (Sup. 366.) Scattered over the plate are sketches of five heads of women, one of them well defined, a sketch of the head of a boy, well defined, and slight suggestions of five other heads, besides the sketch of a woman seated.

Dry-point. Height, 6 inches; width, $8\frac{5}{16}$ inches.

Freer Collection.

- 102 PORTRAIT SKETCHES. At the right is the nearly full-length portrait of a man with moustache and full beard, standing with his left hand thrust in a pocket of his coat. At the left, near the

top of the plate, is the head of a man with moustache and pointed beard. Near the bottom of the plate is the head of Whistler, in reverse. Between these is a slight suggestion of the head of a man, in reverse. The plate is unsigned.

Dry-point. Height, $11\frac{1}{16}$ inches; width, $6\frac{7}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 103 F. R. LEYLAND. (W. 93.) A full-length portrait of a man with moustache and pointed beard, and wearing evening dress, who stands facing front, with his left hand upon his hip and what may be an outer coat hanging from his right shoulder. There is shading in the background. The butterfly, in outline, is in the shading at the right of the figure.

Etching. Height, $11\frac{7}{8}$ inches; width, $6\frac{7}{8}$ inches.

F. R. Leyland was a wealthy steamship-owner, in whose house in London was the famous "Peacock Room," decorated by Whistler, now included in the Freer gift to the Smithsonian Institution.

FIRST STATE: The shading in the background is largely in short vertical lines, supplemented by numerous diagonal lines about the head and shoulders and at the left of the figure.

Mansfield and Vanderbilt Collections.

SECOND STATE: Numerous strong lines in dry-point are added in the background, about the head and the upper part of the figure.

Freer Collection.

- 104 MADAME LEYLAND. (W. 227.) The portrait of an elderly lady, seated in a large armchair and facing front. A light shawl is thrown over her shoulders and she wears a lace cap. Her left arm rests upon the arm of the chair, and her right hand is placed lightly on the other. There is shading in the background. The butterfly, in outline, is below the arm of the chair, at the right.

Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches.

Madame Leyland was the mother of F. R. Leyland.

FIRST STATE: The shading above the head and at the left of the head and figure is in vertical lines.

Freer Collection.

SECOND STATE: Diagonal lines, running from left to right, are added in the shading at the left of the head.

Mansfield Collection.

THIRD STATE: The face has been virtually redrawn, and with material change in the expression. Many vertical lines are added in the background, at the upper edge of the plate. Six short diagonal lines are added in the shading at the right, and numerous diagonal lines in the shading at the left.

Catalogued by Wedmore as "F. R. Leyland's Mother."

- 105 THE VELVET DRESS. (W. 91.) A lady stands looking to the left, her left arm by her side. She wears a ruff, and her skirt falls in heavy folds, indicated by various strong lines. There is shading in the background. The butterfly, in outline, is at the left, below the middle of the plate.

Dry-point. Height, $9\frac{1}{8}$ inches; width, $6\frac{1}{8}$ inches.

FIRST STATE: The shading in the background is expressed by vertical and diagonal lines about the head, and vertical lines in the upper half of the plate, each side of the figure.

Mansfield and Vanderbilt Collections.

SECOND STATE: The face has been redrawn, with change of expression. Strong vertical lines are added in the background, each side of the figure, those at the left extending below the butterfly.

THIRD STATE: Through additional work, the expression of the face is further changed. Long vertical lines are added in the background, each side of the figure.

FOURTH STATE: Vertical lines deepen the shading in the background. Short horizontal lines, added below the butterfly, give the shading the appearance of a curtain.

On the impression of this state in the Avery Collection Whistler wrote: "The Velvet Dress" and "73."

FIFTH STATE: The face and the figure have been almost completely redrawn. The expression of the face has been entirely changed. The lady now wears a small hat and a heavy skirt, trailing slightly. She still stands looking to the left, her left arm by her side. There is heavy shading in the background. There is no longer the appearance of a curtain.

Freer and Mansfield Collections. On the impression in the Freer Collection Whistler wrote: "Mrs. Leyland."

- 106 THE LITTLE VELVET DRESS. (W. 92.) A lady wearing a dark heavy dress, with a ruffle about the neck and down the front of the waist, stands facing to the right, her right hand held well in front of her. There is shading in the background. The butterfly, in outline, is at the right, above the middle of the plate. Dry-point. Height, $6\frac{1}{2}$ inches; width, $4\frac{3}{4}$ inches.

FIRST STATE: In the background at the right there is a clear space next the lady's waist.

Mansfield Collection.

SECOND STATE: Short vertical lines are added in the space in front of the lady's waist, and numerous fine lines in the background at the left.

Avery, Freer, and Vanderbilt Collections. On the impression in the Avery Collection Whistler wrote: "The Little Velvet Dress" and "73."

- 107 FANNY LEYLAND. (W. 94.) A young girl with long wavy hair, bound back, sits facing to the left in a chair of slender framework, her hands resting in her lap. There is shading in the back-

ground. Toward the left upper corner: "Fanny Leyland."

Dry-point. Height, $7\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches.

Fanny Leyland was a daughter of F. R. Leyland.

FIRST STATE: One foot, wearing a slipper, appears just beneath the skirt. There are also faint outlines of that foot differently drawn, besides slight indications of the other foot. There is no butterfly.

SECOND STATE: Traces of one of the feet originally drawn have been removed. The indications of a foot below the slipper remain. The butterfly, in outline, is above the middle of the plate, near the left edge.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "73."

THIRD STATE: The skirt is lengthened in front by two strong lines drawn at an angle. Short horizontal lines are added below the skirt. Vertical lines are added below the chair-seat.

FOURTH STATE: The foot just beneath the skirt has been erased and there are diagonal lines in its place. Additional work appears on the lower part of the skirt. There are more vertical lines below the chair-seat, and vertical lines are added at the right, parallel with the back of the chair.

FIFTH STATE: Short diagonal lines, running from right to left, are added on the skirt, at the right of the bend of the knee, and earlier lines on the dress are strengthened.

SIXTH STATE: There is more work upon the hair. Short diagonal lines are added on the upper part of the figure, and strong lines on the lower part of the skirt. Diagonal lines are added along the chair-seat.

- 108 ELINOR LEYLAND. (W. 95.) A young girl wearing a short frock with flounces stands facing front, with her arms akimbo. There is much shading in the background.

Dry-point. Height, $8\frac{3}{8}$ inches; width, $5\frac{1}{2}$ inches.

Elinor Leyland was a younger daughter of F. R. Leyland.

FIRST STATE: The legs are not fully drawn. The shading in the background is chiefly at the left of the figure. There is no butterfly.

Mansfield Collection.

SECOND STATE: Many vertical lines are added in the background, conspicuously in the upper part, at the right. The butterfly, in outline, is about the middle of the plate, near the right edge.

Benedict Collection.

THIRD STATE: Longer vertical lines are added in the background, at the left, especially near the edge of the plate.

Avery Collection. On the impression in this collection Whistler wrote: "Elinor Leyland" and "1873."

FOURTH STATE: The legs have lost all semblance of form. Heavy vertical lines are added at the left of the figure, and heavy diagonal lines below the skirt. Short horizontal lines are added in the background at the right, below the elbow. The butterfly is partly shaded.

FIFTH STATE: The legs have been redrawn. Numerous diagonal lines are added in the background, each side of the head and along the right arm.

SIXTH STATE: Six short horizontal lines are added in the background, at the right of the lower part of the skirt, and numerous short lines are added along the lower edge of the skirt.

SEVENTH STATE: The head has been redrawn. Numerous diagonal lines are added in the background, each side of the head and along the right shoulder and arm.

- 109 FLORENCE LEYLAND. (W. 96.) A young girl with flowing hair, cut short across her forehead, stands facing front, with

her right foot advanced, and holding a hoop with her right hand. There is shading in the background. The butterfly is toward the bottom of the plate, near the right edge.

Dry-point. Height, $8\frac{3}{8}$ inches; width, $5\frac{3}{8}$ inches.

Florence Leyland was the youngest daughter of F. R. Leyland.

FIRST STATE: The left eye is not fully defined. The shading in the background is chiefly at the left of the figure and in vertical lines, which are crossed, below the middle of the plate, by numerous diagonal lines. Between the shading and the right ankle is a clear space. The butterfly is in outline.

Buckingham Collection.

SECOND STATE: The left eye is now more fully defined and the expression of the face is somewhat changed. The space at the left of the right ankle is filled with fine lines. Many vertical lines are added in the background at the left. The butterfly remains in outline.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Florence Leyland" and "73."

THIRD STATE: Vertical lines are added in the background, conspicuously along the upper edge of the plate. The words "I am Flo" are added at the right, in the upper half of the plate. The butterfly remains in outline.

FOURTH STATE: The legs have been almost wholly burnished out. Diagonal lines are added in the background, about the head. The butterfly is shaded.

FIFTH STATE: The legs have been redrawn and are well defined. Numerous diagonal lines are added in the background, at the left of the figure. At the right numerous vertical lines are added, suggesting a curtain.

SIXTH STATE: There is additional work on the legs and feet. Lines are added extensively throughout the background.

SEVENTH STATE: Short heavy lines are added in the background at the left, more noticeably above the hoop.

EIGHTH STATE: Heavy broken outlines express the shape of the right leg and foot. Many fine diagonal lines are added in the background at the left.

- 110 READING A BOOK. (W. 97.) A young woman seated in a chair, with her right leg crossed over her left knee, faces to the left and holds a book in her left hand. There is shading in the background. The butterfly, in outline, is above the middle of the plate, near the left edge.

Dry-point. Height, $4\frac{5}{16}$ inches; width, 3 inches.

Done about 1873.

FIRST STATE: The features are indistinct and the nose is re-troussé.

SECOND STATE: The features have been redrawn and made smaller and more distinct, and the nose is now straight. A number of vertical lines and two horizontal lines are added in the background, below the butterfly.

- 111 TATTING. (W. 98.) A young woman wearing a round hat sits turned to the right, but looking toward the front, near a small table, her hands raised and holding her work. The plate is unsigned.

Dry-point. Height, 5 inches; width, $2\frac{5}{16}$ inches.

Done about 1873. Published in 1880, by the Messrs. Dowdeswell & Dowdeswells, London.

- 112 THE MUFF. (W. 126.) A lady seated facing to the right, wearing a hat trimmed with feathers and a jacket edged with fur, holds in her lap a muff upon which rests her right hand. There is shading in the background.

Dry-point. Height, $4\frac{5}{16}$ inches; width, $2\frac{5}{16}$ inches.

FIRST STATE: Short horizontal lines at the left extend along the contour of the lady's figure. There is no butterfly. Benedict Collection.

SECOND STATE: Horizontal lines at the left now extend to the edge of the plate. Numerous fine diagonal lines are added in the shading at the right. The butterfly, shaded and obscured, is below the middle of the plate, at the right edge. Benedict and Freer Collections.

THIRD STATE: The lines of shading in the upper part of the plate at the left are connected and strengthened and increased in number. Numerous short diagonal lines are added in the shading, each side of the figure.

- 113 MAUDE, STANDING. (W. 99.) A tall slender young woman wearing a hat with feathers stands facing to the left, but turning away.

Dry-point and Etching. Height, 8 $\frac{5}{16}$ inches; width, 5 $\frac{5}{16}$ inches.

FIRST STATE: She wears a light tippet. Her left hand seems to be holding up her skirt, which scarcely trails. There are a few slight lines in the background. There is no butterfly. Scholle Collection.

SECOND STATE: The tippet has been removed and the lines in the background have almost wholly disappeared. Lines are added on the face and figure. There is no butterfly. Benedict Collection.

THIRD STATE: In place of the tippet is a small close-fitting cape. The face has been redrawn. The right arm is very confusedly expressed. The skirt is shortened. A few vertical lines and some short horizontal lines are added in the background. There is no butterfly.

FOURTH STATE: The cape has been removed. The skirt has been redrawn throughout and lengthened. Lines are added

WHISTLER'S ETCHINGS AND DRY-POINTS

on the face. The right arm is bent at a sharp angle and is well defined. Numerous lines indicate a curtain in the background. There is no butterfly.

Benedict Collection.

FIFTH STATE: The lines on the face have been removed, and its expression is changed. A puff is added on the right sleeve, at the shoulder. Strong dry-point lines are added at the bottom of the train. There is no butterfly.

SIXTH STATE: The figure has been burnished out and redrawn. The arms are but slightly indicated. A short fur tippet covers the shoulders. The train of the skirt extends nearly to the bottom of the plate. Some vertical lines and numerous fine diagonal lines are added in the background, each side of the figure. A space about an inch broad is left nearly blank along the left edge of the plate. The butterfly, shaded, is at the right of the figure, below the middle of the plate.

Coolidge Collection.

SEVENTH STATE: The right arm has been vaguely redrawn, traces of the arm as previously drawn remaining. The form of the left arm is changed. The right outline of the figure is strongly marked. A few vertical lines are added in the space along the left edge of the plate.

Mansfield Collection.

EIGHTH STATE: The right arm has been again changed and is indistinct. Numerous short diagonal lines, running parallel from left to right, are added in the background at the left of the figure. Numerous vertical lines are added in the background at the right.

NINTH STATE: The arms have been redrawn. There is much additional work on the dress. Many lines, including the short parallel diagonal lines, have been removed. In their place is new work in the background, the shading of which is still comparatively slight.

TENTH STATE: There is much additional work on the skirt. Strong vertical lines are added in the background at the left, along the skirt, above the knee. Vertical lines are added also at the right, between the skirt and the butterfly and near the bottom of the skirt.

ELEVENTH STATE: The face and figure have been redrawn, and the plate has been reworked throughout in etching. The lines of the next preceding state, on the skirt and in the background, have been generally followed. The toe of the projecting foot is indistinct.

TWELFTH STATE: The face has been redrawn and its expression is changed. Both arms and many of the lines on the skirt have been again burnished out. The left arm has been redrawn, with the hand extended to the back of the skirt. The right arm is merely indicated. The toe of the projecting foot has been redrawn in dry-point. A few vertical lines and numberless fine diagonal lines, running from left to right, are added here and there in the background.

- 114 MAUDE, SEATED. (W. 100.) A young woman sits looking toward the front, but turned toward the left, her hands in her lap. There is shading in the background. The butterfly, in outline, is above the middle of the plate, near the left edge. Dry-point. Height, $5\frac{13}{16}$ inches; width, $4\frac{1}{4}$ inches.

FIRST STATE: The face is turned well toward the front. The shading in the background nearest the hands is now mainly in vertical lines.

Avery Collection. On the impression in this collection Whistler wrote: "Maude" and "73."

SECOND STATE: Horizontal lines are added in the background, across the vertical lines near the hands, and vertical lines are added at the right of the figure.

Vanderbilt Collection.

THIRD STATE: The head has been redrawn and made smaller. The face is still turned to the front, but its expression is changed. Freer Collection.

FOURTH STATE: The head has been again redrawn, and with further change of expression. The face is turned slightly to the left, but is looking toward the front. Vertical lines are added in the background, above the head and at the right of the head and shoulders. Short horizontal and diagonal lines are added in the background at the left.

Mansfield Collection.

- 115 THE SILK DRESS. A tall young woman wearing a small round hat and a dress with a train stands turning to the left, but looking toward the front, her left arm by her side. The plate is unsigned.

Dry-point. Height, $8\frac{1}{8}$ inches; width, $5\frac{5}{16}$ inches.

FIRST STATE: There are no lines in the background. Freer Collection.

SECOND STATE: There are now a few vertical lines in the background, each side of the figure, and there is additional work on the dress.

Benedict Collection.

- 116 TILLIE. (W. 102.) The nude figure of a young girl, stooping toward the left, her right hand resting on her leg, above the knee, near the left hand, which is concealed. There is shading in the background. The butterfly is below the middle of the plate, at the left.

Dry-point. Height, $9\frac{1}{8}$ inches; width, $6\frac{5}{16}$ inches.

FIRST STATE: The figure is delicately drawn. The shading in the background is in vertical lines, each side of the figure. The butterfly is in outline.

Avery Collection. On the impression in this collection Whist-

ler wrote: "Tillie Gilchrist" and "1873." She was a popular model at the time.

SECOND STATE: The face and hair are changed, and there is more work on the figure. A few vertical lines are added in the background above the figure, and six short diagonal lines at the right. The butterfly is shaded.

Mansfield Collection.

THIRD STATE: The outlines of the figure are strengthened, and numerous short strokes are added on the body and arms. Vertical lines are added about the head, and a series of short diagonal lines in front of the figure.

FOURTH STATE: The features are now more defined. Strong vertical lines are added above the figure, at the right.

- 117 SEATED GIRL. (W. 103.) A girl thinly draped, seated on a low chair, is facing to the left and leaning forward. Her right hand rests upon the knee of her left leg, which is crossed over the right, and her left hand rests upon the frame of the chair. There is shading in the background. The butterfly, in outline, is above the middle of the plate, at the left edge.
Dry-point. Height, 8 inches; width, $5\frac{1}{2}$ inches.

FIRST STATE: There are two series of fine horizontal lines in the background above the left arm.

Avery Collection. On the impression in this collection Whistler wrote: "Seated Girl" and "73."

SECOND STATE: Strong vertical lines are added in the background above the left arm, obscuring the fine horizontal lines.
Mansfield Collection.

- 118 GIRL RESTING. (W. 87.) A girl stands facing front, bending slightly to the left, wrapped in thin drapery, a fillet binding her hair. There is shading in the background.
Dry-point. Height, $8\frac{3}{16}$ inches; width, $5\frac{3}{16}$ inches.

WHISTLER'S ETCHINGS AND DRY-POINTS

FIRST STATE: There is shading about the head and there are four horizontal lines at the left of the figure, and two at the right, opposite the waist. There is no butterfly.

Avery Collection. On the impression of this state in this collection Whistler wrote: "1873," "Dry Point" and "1st State."

SECOND STATE: Horizontal lines are added above the earlier lines, each side of the figure, and vertical lines are added at the right of the left shoulder. There is no butterfly.

Avery and Benedict Collections. On the impression of this state in the Avery Collection Whistler wrote: "Girl Resting."

THIRD STATE: Vertical lines are added in the background, above the horizontal lines at the right, and the butterfly, in outline, is added near the middle of the plate, at the left.

Mansfield Collection.

FOURTH STATE: In the background at the left a few horizontal lines are added above the main horizontal lines, and numerous vertical lines above and below those lines. Vertical lines are added at the right of the head.

FIFTH STATE: Several short horizontal lines are added in the background, each side of the figure. Some of the lines in the drapery are strengthened.

SIXTH STATE: Numerous strong horizontal lines are added in the background, each side of the figure.

Catalogued by Wedmore as "The Model Resting."

- 119 GIRL LEANING. (W. 105.) A young girl in slight draperies stands leaning back toward the right, but facing to the left. There are strong diagonal lines in the background, at the right of the figure. The plate is unsigned.

Dry-point. Height, $4\frac{7}{8}$ inches; width, $2\frac{7}{8}$ inches.

Freer Collection.

Catalogued by Wedmore as "Resting."

- 120 DRAPED GIRL RECLINING. (W. 107.) A girl very slightly draped and wearing a kerchief about her head is lying on a divan, her head and shoulders resting on pillows. She faces to the right, her right hand raised to her face and her left hand resting on her hip. In the background there are Japanese fans, and at the right is a curtain. The plate is unsigned.
Dry-point. Height, $7\frac{1}{2}$ inches; width, 11 inches.
There is perhaps only one impression.
Catalogued by Wedmore as "The Model Lying Down."

- 121 GIRL LYING DOWN. An incomplete sketch of a girl wearing a long dress, slightly indicated, who lies on a divan with her figure extended to the right, her right arm hanging by the side of the divan. There is a large disk in the background, toward the left. Near the right edge of the plate are sketches of two heads, one that of a girl wearing a round hat. The plate is unsigned.
Dry-point. Height, $5\frac{1}{8}$ inches; width, $8\frac{1}{8}$ inches.
Known to the compiler only through impressions from the cancelled plate.

- 122 GIRL SLEEPING. (W. 112.) A young girl wearing a short dress lies asleep on a low divan, her figure extended to the left, her left hand resting on a book upon the floor.
Dry-point. Height, $5\frac{3}{8}$ inches; width, $8\frac{7}{16}$ inches.

FIRST STATE: There is no butterfly.
Mansfield Collection.

SECOND STATE: The butterfly, in outline, is in the upper half of the plate, an inch from the left edge.

Avery and Freer Collections.

Catalogued by Wedmore as "A Child on a Couch."

- 123 NUDE GIRL RECLINING. (W. 113.) A nude girl is lying on a couch, her figure extended to the left. Her left hand is raised

FIRST STATE: The space above the head is clear. There is no butterfly.

Freer Collection.

SECOND STATE: Short vertical lines are added in the background immediately above the head, and numerous diagonal lines at the right of the figure. The butterfly, shaded, is above the middle of the plate, near the left edge.

THIRD STATE: Diagonal lines are added upon the right knee. Numerous vertical lines are added along the upper edge of the plate, and diagonal lines are added at the right of the head. Mansfield Collection.

FOURTH STATE: There is additional shading on the boy's left shoulder. Four short diagonal lines are added between vertical and diagonal lines near the edge of the shading at the right of the head, and a few lines are added nearer the head.

FIFTH STATE: Strong diagonal lines are added in the background at the right, along the contour of the head and figure and in the lower shadow.

Mansfield collection.

SIXTH STATE: There is more work on the hair. A few vertical lines are added at the right of the head, and diagonal lines are added in the lower shadow and between the legs.

SEVENTH STATE: Lines are added extensively over the figure. Stronger diagonal lines are added in the background at the right and in the lower shadow. Short horizontal lines are added at the left of the head and shoulders, and a few vertical lines are added below the right knee.

- 134 SWINBURNE. (W. 110.) Sketched high on the plate is a full-face portrait of the poet, with lofty forehead, thin hair, a moustache and scanty beard, the shoulders being merely indicated. There is strong shading in the background, about the head and

shoulders. The lower half of the plate is left entirely blank. The plate is unsigned.

Dry-point. Height, $10\frac{7}{8}$ inches; width, $7\frac{3}{8}$ inches.

Freer Collection. On the impression in this collection Whistler wrote: "Swinburne."

- 135 LADY AT A WINDOW. (W. 111.) A lady wearing a hat stands facing to the right, leaning against a cabinet by a window and reading a paper.

Dry-point. Height, $9\frac{1}{8}$ inches; width, $6\frac{3}{16}$ inches.

FIRST STATE: The figure is slightly sketched and the features are undefined. There is a suggestion of a curtain in the background. The cabinet is scarcely more than indicated. There is no butterfly.

Freer Collection.

SECOND STATE: The figure is fully indicated and the features are defined. Strong diagonal lines are added on the dress. The curtain is distinctly expressed and vertical lines are added below it. The cabinet is now more clearly indicated. A small table is added at the right. There is no butterfly.

Mansfield Collection.

THIRD STATE: There is additional work on the dress and curtain. The window-frame is more defined. Vertical lines are added in the background and upon the side of the cabinet. Curved lines are added above the table, giving it the appearance of a desk. The butterfly, in outline, is above the desk.

FOURTH STATE: Numerous fine lines are added on the body and right arm and hat, and a few on the skirt. Vertical and horizontal lines are added in the background, at the left of the skirt.

- 136 GENTLEMAN READING. A nearly half-length portrait of a gentleman with long silky hair and full beard, sitting in an arm-

lower part of her skirt is only slightly indicated. The space about her head is strongly shaded. The plate is unsigned.

Dry-point. Height, $10\frac{5}{16}$ inches; width, $5\frac{7}{8}$ inches.

Freer Collection. The impression in this collection, formerly in the Haden Collection, is perhaps unique.

- 131 THE DESK. (W. 104.) A young woman, turned somewhat to the left, sits facing front, her left arm hanging by her side, her right arm, so far as indicated, resting apparently upon a desk. There is shading in the background. The plate is unsigned. Dry-point. Height, $8\frac{3}{8}$ inches; width, $5\frac{3}{8}$ inches.

FIRST STATE: The right arm is scarcely indicated. The bend of the right knee is now expressed by a few slight lines. The desk is merely suggested. In the background there are a few lines at the left of the head, many vertical lines at the right of the head, and diagonal lines at the right of the figure.

Mansfield Collection.

SECOND STATE: The expression of the face is slightly changed. A few short diagonal lines are added above similar lines at the left of the head. Short diagonal lines are added below the right arm, and longer diagonal lines below the elbow of the left arm.

THIRD STATE: The expression of the face is again changed. Both arms are more distinctly outlined, and the figure is more defined by shading. The desk is more clearly indicated, and horizontal lines are added in the background above the desk. The shading at the right of the head has been changed and surrounds two small blank spaces.

Freer Collection.

FOURTH STATE: Additional work on the face gives a new expression to the eyes and mouth. Four short vertical lines are added above the earlier shading at the right of the head, and the small space nearer the head is now filled with short vertical lines.

FIFTH STATE: The face has been redrawn and shortened, and the hair made to fall thickly on the forehead. The bend of the right knee is expressed by heavy lines. Strong diagonal lines are added upon the skirt of the dress. The desk is further defined.

- 132 AGNES. (W. 106.) A woman with a fringe of hair across her forehead sits facing front, apparently tightening strings around the mouth of a bag which she holds in both hands. There is shading in the background, about the head. The plate is unsigned.

Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches.

FIRST STATE: The shading is in close vertical lines above the head and at the right of the head, and in open vertical lines, crossed by horizontal and diagonal lines, at the left of the head and neck.

Mansfield Collection.

SECOND STATE: Vertical lines are added above the head and above the earlier lines at the right, and short diagonal lines are added above the left shoulder.

Freer Collection.

THIRD STATE: Vertical lines, which extend to the top of the plate, are added above the head. A few thick short lines are added along the left side of the bag.

- 133 THE BOY. (W. 109.) A boy with long hair falling upon his shoulders sits sidewise, facing front, on a ledge or a high bench. His right foot, merely indicated, is raised from the floor, on which his left foot, also merely indicated, rests. His left hand lies over his right knee. There are traces of a head in reverse near the bottom of the plate, at the center. There is shading in the background.

Dry-point. Height, $8\frac{13}{16}$ inches; width, $5\frac{13}{16}$ inches.

to her face, and her right hand is lifted behind her. The plate is unsigned.

Dry-point. Height, $5\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

FIRST STATE: The face and figure are but slightly indicated.
Freer Collection.

SECOND STATE: The legs and left arm are more defined, and a few lines are added here and there.

Freer Collection.

Catalogued by Wedmore as "Sketch of a Girl, Nude."

- 124 NUDE GIRL POSING. The nearly full-length figure of a nude girl, who stands facing front, but with the body turned toward the right, her right hand resting upon her hip. There is some shading in the background. The plate is unsigned.

Dry-point. Height, $11\frac{3}{4}$ inches; width, $6\frac{7}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 125 NUDE GIRL STANDING. The full-length figure of a nude girl, who stands facing front, her left leg crossed in front of the right, her left arm resting on a ledge. The plate is unsigned.

Dry-point. Height, $8\frac{3}{8}$ inches; width, 6 inches.

Known to the compiler only through impressions from the cancelled plate.

- 126 NUDE GIRL WITH ARMS RAISED. The full-length figure of a nude girl, who stands turned and facing toward the right. Her left leg is crossed in front of the right, and her arms, incompletely drawn, are raised above her head, as if holding drapery which is suggested as falling behind the figure. The plate is unsigned.

Dry-point. Height, $7\frac{1}{2}$ inches; width, $3\frac{5}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 127 SKETCHES OF TWO HEADS. Near the top of the plate is a slight sketch of the head of a young woman facing front. The head is surrounded by shading. Near the bottom of the plate, slightly suggested, is the back of a head, in reverse. The plate is unsigned.
Dry-point. Height, $5\frac{1}{8}$ inches; width, $3\frac{3}{8}$ inches.
Freer Collection.
- 128 SKETCHES OF GIRL AND WOMAN. (W. 108.) Near the left upper corner of the plate is a sketch of a girl, facing to the right, seated apparently on a divan and leaning against a cushion which projects above her head. In the lower part of the plate is a slight half-length sketch of a woman, seen in reverse. Between the two figures are a number of irrelevant lines. The plate is unsigned.
Dry-point. Height, 7 inches; width, $5\frac{1}{4}$ inches.
Freer Collection.
Catalogued by Wedmore as "Two Sketches."
- 129 LADY STANDING. (Sup. 364.) A young lady wearing an over-skirt looped up at the back and a hat with a feather stands facing outward to the right, her right arm hanging by her side, her left arm, so far as indicated, seeming to rest upon a desk. Vertical lines strongly shade the background at the left of the figure and at the right of the head. The plate is unsigned.
Dry-point. Height, $8\frac{7}{8}$ inches; width, 6 inches.
Freer Collection. The impression in this collection, formerly in the Haden Collection, is perhaps unique. It is retouched in black crayon. The butterfly, in outline, is added in crayon at the right, within the plate-mark.
- 130 GIRL STANDING. (Sup. 365.) A young girl with large eyes and with hair falling over her forehead stands turning toward the left, but facing front, her left arm hanging by her side. The

chair, facing to the right and holding a book. There is shading in the background. The plate is unsigned.

Dry-point. Height, $10\frac{7}{8}$ inches; width, $7\frac{3}{8}$ inches.

Known to the compiler only through impressions from the cancelled plate.

- 137 MISS ALEXANDER. A young girl with hair fringed across her forehead and falling upon her shoulders sits facing toward the right, in a large armchair. There are horizontal and diagonal lines in the background at the left of the figure, and horizontal lines underneath the chair. The plate is unsigned.

Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches.

Freer Collection. The impression in this collection is touched with India ink, and the butterfly is added in India ink.

- 138 THE GUITAR-PLAYER. (W. 122.) A nearly full-length portrait of a man with full beard, who wears a short coat and stands facing nearly front, but somewhat to the left, holding a guitar which he is playing. There is shading in the background. The butterfly, in outline, is below the middle of the plate, near the right edge.

Dry-point. Height, $10\frac{7}{8}$ inches; width, $6\frac{5}{8}$ inches.

FIRST STATE: The shading in the background consists of only horizontal lines above the left shoulder and of horizontal and a few other lines above the right shoulder, and a few horizontal and vertical lines below the right arm.

Avery Collection. On the impression in this collection Whistler wrote: "The Guitar-Player (Ridley)" and "75."

SECOND STATE: Vertical lines are added in the background, at the right of the head, and horizontal and vertical lines along the right side of the figure.

THIRD STATE: There is additional work on the figure. In the background at the right, vertical lines are added above the

head, and horizontal and vertical lines along the length of the figure. A series of short diagonal lines extends from the left shoulder. Horizontal and diagonal lines are added above the right shoulder, and numerous horizontal lines below the right arm.

Freer and Lathrop Collections.

FOURTH STATE: Short vertical lines are added above the head, at the left, and heavy diagonal lines on the guitar, below the hand.

Benedict Collection.

FIFTH STATE: Short horizontal lines and a few vertical lines are added at the right of the head, and numerous horizontal lines and some vertical lines are added above the head and at the left.

Mansfield Collection.

- 139 THE PIANO. (W. 117.) A young woman sits facing to the left, playing a piano, the form of which is merely suggested. Dry-point. Height, $9\frac{1}{8}$ inches; width, $6\frac{1}{8}$ inches.

FIRST STATE: There is no shading in the background except short lines about the head and at the right of the figure, and a few vertical lines below the extended arms. There is no butterfly.

Buckingham Collection.

SECOND STATE: Vertical lines are added in the background, extensively above the figure, also at the left. Two series of diagonal lines are added at the right of the figure, and a number of vertical lines below the piano. There is no butterfly.

Avery Collection. On the impression in this collection Whistler wrote: "The Piano" and "75."

THIRD STATE: In the background numerous vertical lines are added across the upper part of the plate, and horizontal and diagonal lines near each side of the head. Vertical lines are

the seated figure at the right. The roof-beams are more distinct. There is no butterfly.

FIFTH STATE: There is more work on the standing figures. Vertical lines are added in the space above the cross-piece, and seven short vertical lines in the space below the window-sill. Lines are added below the left arm and hammer of the man bending over the anvil. The trees at the left are defined as two tall trees. The butterfly, shaded, is near the left lower corner of the plate.

Avery Collection.

SIXTH STATE: The suggestions of trees at the right of the two tall trees are given the form of a single rounded tree.

Mansfield Collection.

SEVENTH STATE: Numerous lines are added on the back of the man standing next the furnace, and the left leg of the man standing by him is more defined. Short vertical lines are added above the head of the seated figure at the right; four diagonal lines are added at the right of the man seated at the window; several diagonal lines are added on the lower part of the anvil. The cross-piece is now heavily shaded; the shading in the mouth of the furnace is deepened, and the shadows generally are strengthened.

Freer Collection.

EIGHTH STATE: Short horizontal lines are added on the wall at the right of the window. Strong vertical lines are added below the arm and hammer of the man bending over the anvil. There is some additional work here and there throughout the plate.

- 146 THE TWO SHIPS. (W. 116.) Two ships lie side by side, near a wharf at the right, a small boat lying alongside the outer ship. Beyond is a barge under sail, and in the distance are warehouses and shipping. The butterfly, shaded, is near the left lower corner of the plate.

Etching. Height, $8\frac{3}{16}$ inches; width, $5\frac{1}{4}$ inches.

Mr. Wedmore says: "The scene is St. Katherine's Docks, London." The plate was done in 1875. It was published in 1880 by Messrs. Dowdeswell and Dowdeswells.

FIRST STATE: The modeling of the stern of the ship next the wharf is indicated by a few etched lines. The stern of the outer ship and the form of the boat alongside are mainly expressed by outlines. The barge and the distant shipping are faintly indicated.

Benedict Collection.

SECOND STATE: The modeling of the lower part of each stern is indicated by strong curved lines in dry-point, the upper part being still expressed by outlines. The reflections of the ships are strengthened. The stern and side of the boat alongside the outer ship are slightly shaded. There is additional work on the rigging of the ships and on the warehouses, barge and distant shipping.

Avery and Parker Collections.

THIRD STATE: Vertical lines are added on the upper part of each stern, and diagonal lines on the lower part, and the reflections of the ships are changed. The stern and side of the boat alongside the outer ship are strongly shaded.

- 147 STEAMSHIPS OFF THE TOWER. (W. 114.) Lying together, well out in the Thames, are two large steamships. At the right there are a number of ships and at the left there are three barges with furled sails. Beyond a wharf at the right are the Tower and other buildings. On the river, in front and at the right, there are rowboats with men in them. The butterfly, in outline, is in the sky, near the right upper corner of the plate. Dry-point. Height, $6\frac{1}{16}$ inches; width, $8\frac{13}{16}$ inches.

FIRST STATE: The whole composition is but slightly sketched. There is one long boat in front.

- 143 THE DAM WOOD. (W. 120.) In the foreground is a group of young slender trees. There are suggestions of a grassy meadow beyond and of a wood in the distance, under a cloudy sky. Dry-point. Height, $6\frac{5}{16}$ inches; width, $4\frac{3}{8}$ inches.

FIRST STATE: The lines in the distance are indefinite. There is no butterfly.

Avery, Benedict, Buckingham, and Vanderbilt Collections. On the impression in the Avery Collection Whistler wrote: "Near Speke."

SECOND STATE: The grass and the distant wood are now well defined. The butterfly, shaded, is on the lower part of the wood, at the right.

Freer Collection.

THIRD STATE: Strong diagonal lines, running from left to right, cross the right half of the plate, above the butterfly. Diagonal lines are added in the lower part of the sky, at the left.

Lathrop and Mansfield Collections.

- 144 SHIP-BUILDER'S YARD. (W. 121.) In the foreground, near a high scaffolding at the extreme right, there is a tall pole, at the foot of which a man is standing. Across a wide reach of water are numerous vessels at anchor and lines of distant shipping. There are a few clouds in the sky. The butterfly, in outline, is half way up the plate, near the left edge. Dry-point. Height, $10\frac{13}{16}$ inches; width, $5\frac{7}{8}$ inches.

FIRST STATE: The man wears a long coat and round-topped hat. Avery and Freer Collections. On the impression in the Avery Collection Whistler wrote: "Ship Builder's Yard," "Liverpool" and "75."

SECOND STATE: In place of the man first drawn is a man differently clad and indistinctly indicated. There are additional lines in the sky, a little above the shipping.

Mansfield Collection.

THIRD STATE: The second man has been almost wholly removed. Short vertical lines are added below the line of the bulkhead near which he stood. Shading is added upon the scaffolding and shipping.

Buckingham Collection.

- 145 THE LITTLE FORGE. (W. 115.) The interior of a forge in which men are at work. One, in front, bends over an anvil; two stand near a furnace in the background; a fourth is seated at a bench at the left, near an open window through which there is a glimpse of a landscape with trees. Slightly indicated in the background at the extreme right, is a seated figure. Beams at right angles to a long cross-piece support the roof.

Dry-point. Height, $8\frac{7}{8}$ inches; width, $5\frac{7}{8}$ inches.

FIRST STATE: The men standing by the furnace are merely indicated. There is a clear space above the cross-piece, at the extreme left, and another above the head of the man standing in the background at the right. There are two crossed lines on the back of the man seated at the window. The trees seen through the window are merely suggested. There is no butterfly.

Avery, Freer, and Benedict Collections. On the impression of this state in the Avery Collection Whistler wrote: "The Little Forge," "Liverpool," "1st proof" and "75."

SECOND STATE: Short vertical and diagonal lines are added in the space half an inch above the man standing in the background at the right. There is no butterfly.

THIRD STATE: Crossed lines are added on the back of the man seated at the window, and short lines are added on the upper part of his arm. Short irregular lines are added on the window-sill. There is no butterfly.

Benedict Collection.

FOURTH STATE: The two men by the furnace are fairly well defined. Vertical lines are added in the background just above

added below the extended arms, at the left of the earlier lines. The butterfly, slightly shaded, is at the left, two-thirds of the way up the plate.

Benedict Collection. On the impression of this state in this collection Whistler wrote: "Miss Tinnie Greaves."

FOURTH STATE: The piano is somewhat more defined and six short vertical lines are added below the piano, at the left of the earlier lines.

Mansfield Collection.

FIFTH STATE: A row of short vertical lines is added in the background, above the butterfly; numerous vertical lines are added each side of the figure, and there are additional lines on the dress.

Benedict Collection.

SIXTH STATE: Vertical lines are added in the background at the left, and numerous short diagonal lines above the head and at the right of the figure.

- 140 THE SCOTCH WIDOW. (W. 118.) A young woman with a scarf over her head, and wearing a plaid shawl and long skirt, sits facing front and bending slightly forward. There are a few vertical lines in the background, besides strong shading at the left of the skirt. The butterfly, shaded, is below the middle of the plate, near the right edge.

Dry-point. Height, $7\frac{5}{16}$ inches; width, 4 inches.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "The Scotch Widow" and "75."

- 141 SPEKE HALL. No. 2. (Sup. 269.) Beyond a broad open space stands a long half-timbered house with four gables in front and a gable and two chimneys at the left end. There is a suggestion of shrubbery at the left and of trees at the right. Near

the foreground, at the extreme right, is a tree-stem with two long projecting branches. The plate is unsigned.

Dry-point. Height, 6 $\frac{1}{16}$ inches; width, 12 inches.

FIRST STATE: The open space is clear.

Avery and Mansfield Collections. The impression in the Avery Collection bears the memoranda: "Speke Hall"—"1875" and "1st proof," with the artist's signature.

SECOND STATE: In the open space, near the center there is the figure of a man walking; at the left are the figures of two women and the figure of another man; at the right are two other figures—all slightly indicated.

Freer Collection.

- 142 SPEKE SHORE. (W. 119.) Beyond a stretch of beach, on which a patch of grass is growing, rises a high bushy bank, on which, at the left, are a few trees, one of them bearing a sign-board. At the right is roughish water under a lowering sky. In the foreground, at the right, a woman wearing a trailing skirt and a jacket, and a hat covered by a veil, is walking toward the bank. The plate is unsigned.

Dry-point. Height, 6 inches; width, 9 inches.

FIRST STATE: The stem of the tree bearing the sign-board is expressed by parallel lines with some slight shading. There is almost no shading on the stems of the other trees. The woman's jacket is shaded by fine parallel lines.

Mansfield Collection. On the impression in this collection Whistler wrote: "1st State" and "1st proof."

SECOND STATE: There is more shading on the tree-stems and on the woman's jacket, and numerous lines are added on the bushes.

THIRD STATE: The tree-stems are strongly shaded. There is more work on the grass, and short diagonal lines are added here and there below the waving outlines of the bushes along the ridge of the bank.

Avery Collection. On the impression of this state in this collection Whistler wrote: "Custom House Wharf."

SECOND STATE: The long boat is divided into two boats. The new moon appears at the right, above the distant buildings. Benedict and Freer Collections.

THIRD STATE: There is much additional work on the buildings and on the vessels and their reflections.

Avery and Mansfield Collections. On the impression of this state in the Avery Collection Whistler wrote: "From the Custom House, Thames" and "75."

- 148 CUSTOM-HOUSE. (W. 128, Sup. 300.) The London Custom-House, a long building with columns, appears across the Thames, at the left of a church tower and a large warehouse. Farther to the left, above a row of buildings merely outlined, the four turrets of the White Tower are seen. On the river are barges and a few vessels, slightly sketched. The plate is unsigned. Etching. Height, $3\frac{1}{4}$ inches; width, $7\frac{3}{8}$ inches. Catalogued by Wedmore as "The White Tower."

- 149 THE TROUBLED THAMES. (W. 129.) Across a stretch of roughish water appears a row of Thames warehouses, in front of which are river steamboats. Out in the stream are barges and a steamboat, slightly indicated. The plate is unsigned. Etching. Height, $4\frac{1}{2}$ inches; width, $8\frac{7}{8}$ inches.

FIRST STATE: The disturbance of the water is suggested by numerous slightly etched lines.

Freer Collection.

SECOND STATE: Dry-point lines are added here and there in the water, and shading is added on the warehouses. A wharf with a paling behind it is added at the extreme right. Two furled sails cross the left upper corner.

Benedict Collection.

- 150 LONDON BRIDGE. (W. 123.) An arch of London Bridge, through which are seen, at the right, a steamship with barges clustered about it, and at the left, across the river, vessels and warehouses. In front are two men in a rowboat, one standing, and at the right are a rowboat and barges. A vehicle loaded with sacks, on which the driver is seated, is crossing the bridge. Dry-point. Height, $6\frac{1}{8}$ inches; width, $9\frac{1}{8}$ inches.

FIRST STATE: The arch is shaded by short parallel lines. The figures in the rowboat in front are in outline. The side of this boat and the sides of the rowboat and adjacent barge at the right are slightly shaded by short horizontal lines. The distant warehouses are merely suggested. There is no butterfly. Mansfield Collection.

SECOND STATE: Strong parallel lines, running lengthwise, are added underneath the arch. There is shading on the figures in the boat in front. Short diagonal lines shade the side of this boat for two-thirds of its length. Similar lines slightly shade the sides of the boat and barge at the right. There is much additional work on the steamship and on the barges clustered about it. The distant warehouses are defined and shaded. There is no butterfly. Benedict Collection.

THIRD STATE: The lines running lengthwise underneath the arch are no longer conspicuous, and numerous lines crossing them are added. The butterfly, shaded, is toward the right lower corner of the plate. Mansfield Collection.

FOURTH STATE: Shading on the side of the rowboat in front extends its whole length. There is additional work underneath the arch and here and there throughout the plate.

FIFTH STATE: The lines of shading on the rowboat in front are closer and are uniformly extended to the gunwale. Avery Collection.

- 151 PRICE'S CANDLE-FACTORY. (W. 124.) An assemblage of low sheds with rounded roofs and tall chimneys, seen across the Thames from Chelsea. At the right there are two arches of a bridge spanning the river, and beyond is a church spire. On the river are two barges, the farther one under sail. Dry-point. Height, $5\frac{7}{8}$ inches; width, $8\frac{7}{8}$ inches.

FIRST STATE: The farther barge has a short mast and one sail. In front of the barges there are outlines of a long rowboat and four occupants. There are two irregular dotted lines, below horizontal lines, in the sky. There is no butterfly.

Benedict, Freer, Lathrop, and Mansfield Collections.

On an impression of this state Whistler wrote: "Price's Candle-Factory."

SECOND STATE: The farther barge has a tall mast with a top-sail and with a short pennant flying to the left. There is additional shading on the mainsail and on the sides of both barges. There is a man on the stern of the nearer barge. A firm line is added along the upper dotted line. There is no butterfly.

Freer and Mansfield Collections.

THIRD STATE: The mast of the farther barge is lengthened and has a long pennant flying to the right. Both sails are changed in shape and enlarged. The form of the nearer barge is changed and its side is shaded by vertical lines. Parts of the buildings have been burnished out. The barges, sails and buildings cast strong reflections. Traces of the rowboat in front have been removed. The forms of the clouds are changed, and numerous short lines are added in the sky, above the bridge. The butterfly, shaded, is near the bottom of the plate, at the right.

FOURTH STATE: The mainsail of the farther barge is heavily shaded. Diagonal lines are added on the side of the nearer barge. Some of the buildings have been redrawn. There is additional work underneath the bridge.

Catalogued by Wedmore as "Price's Candle-Works."

- 152 BATTERSEA: DAWN. (W. 125.) River steamboats lie clustered on the Thames, near the farther shore, on which are long sheds, high buildings, and numerous tall chimneys. In front, at the right, there are several rowboats, and at the left is a group of rowboats, one with a small flag at the stern. The butterfly is in the sky, at the right.

Dry-point. Height, $5\frac{1}{16}$ inches; width, $8\frac{3}{4}$ inches.

FIRST STATE: The row of buildings at the left does not reach the edge of the plate. There is a mere outline of roofs at the extreme right. The sides of all the steamboats and rowboats are shaded by horizontal lines. The butterfly is faintly shaded. Benedict, Buckingham, and Mansfield Collections.

SECOND STATE: The row of buildings at the left is extended virtually to the edge of the plate. Roofs at the extreme right are expressed by shading. Short vertical lines are added on the side of the nearest steamboat and on the sides of the farthest steamboats at the left, and short diagonal lines on the right half of the nearest of a group of three rowboats. There is more shading on the butterfly.

Freer Collection.

THIRD STATE: Short diagonal lines are added on the left half of the nearest of the three rowboats.

FOURTH STATE: Numerous vertical lines are added below the shaded roofs at the extreme right.

FIFTH STATE: Short diagonal lines are added on the side of the nearest steamboat, aft of the paddle-box, and on the sides of steamboats lying beyond. Numerous fine diagonal lines are added on the buildings and in the sky at the right. The small stern-flag is lengthened. There are a few additional reflections of smoke-stacks and chimneys.

- 153 STEAMBOAT-FLEET. (W. 223, Sup. 363.) A cluster of Thames steamboats is seen across the river, in which they are

strongly reflected. At the right is a landing-stage reached by a curved bridge. Long horizontal lines indicate a lowering sky. The plate is unsigned.

Dry-point. Height, $5\frac{3}{8}$ inches; width, $8\frac{3}{8}$ inches.

FIRST STATE: Between the landing-stage and the nearest boat are firm parallel lines, and above the boat are three series of short vertical lines.

Mansfield Collection.

SECOND STATE: The horizontal lines between the landing-stage and nearest boat are softened, and the three series of vertical lines are given the appearance of tall chimneys above distant buildings.

Catalogued in the Supplement as "Opposite Lindsay Row."

- 154 THE SAIL. Near the center of the plate is a topmast with a furled sail and some rigging. Below is a suggestion of a square sail set. The plate is unsigned.

Dry-point. Height, $8\frac{1}{4}$ inches; width, $5\frac{1}{4}$ inches.

Freer Collection.

- 155 FISHING-BOATS, HASTINGS. (W. 131.) Stranded upon a beach are fishing-boats, behind which stretches a row of shanties at the foot of a hill. In the foreground, at the right, nets are hung up to dry. Near the right lower corner: "Hastings." The butterfly is half way up the plate, near the left edge.

Etching. Height, $5\frac{5}{16}$ inches; width, $9\frac{5}{16}$ inches.

FIRST STATE: Lines in the sky at the left extend partly across the hill. The butterfly is slightly shaded, and is a quarter of an inch wide.

Mansfield Collection.

SECOND STATE: Dry-point lines are added in the sky and on the sides of the nearer boats. A new butterfly, shaded, of the width of half an inch, replaces the first butterfly.

Avery and Benedict Collections. On the impression in the Avery Collection Whistler wrote: "1877" and "Hastings."

THIRD STATE: The lines in the sky have nearly disappeared. In place of the earlier butterflies is a butterfly in outline.

- 156 WYCH STREET. (W. 132.) High on the plate, at the left, are the upper stories of old timbered houses, above which a church tower is seen. At the right, slightly indicated, is the upper part of a tall building. In the distance there are slight suggestions of buildings along a street in which appears the top of a lamp-post. The plate is unsigned.
Etching. Height, $8\frac{5}{16}$ inches; width, $5\frac{5}{16}$ inches.
On the impression in the Avery Collection Whistler wrote: "1877" and "Wych Street, London."
- 157 LITTLE SMITHFIELD. (W. 78.) On either side of a narrow space are tall irregular wooden buildings. In front, at the right, there are two figures, facing each other. The plate is unsigned.
Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.
On the impression in the Avery Collection Whistler wrote: "Little Smithfield."
- 158 SKETCH OF HOUSES. At the right is a row of houses with gable ends to a street, across which is a single house—all slightly indicated, except a house showing an oriel window and an elaborately etched roof with dormer-windows. A balcony with arches projects beneath the eaves of the nearest house.
Etching. Height, 6 inches; width, $8\frac{5}{8}$ inches.
Freer Collection.
- 159 TEMPLE BAR. (W. 133.) A sketch of the old Temple Bar in the Strand, London, with suggestions of buildings on either side. The plate is unsigned.
Dry-point and Etching. Height, $8\frac{3}{8}$ inches; width, $5\frac{3}{8}$ inches.

WHISTLER'S ETCHINGS AND DRY-POINTS

FIRST STATE: The Bar and the buildings on either side are merely indicated by dry-point outlines.

Freer Collection.

SECOND STATE: The upper part of the Bar is more defined, with indications of figures in niches, and the arch below is more clearly expressed—all in dry-point.

Freer Collection.

THIRD STATE: The upper part of the Bar is elaborated, with central window and with figures in the niches. The arches over the footways and the arch for vehicles, at the right of which is a lamp-post, are well defined. Roofs of buildings at the left and a church tower in the distance at the right are added. In front, at the right are the head of a horse and slight indications of figures, and at the left are a horse and a cart. Seen through the central arch are another horse and a vehicle and people on the tops of busses—nearly all in etching.

Dutcher, Freer, and Mansfield Collections.

- 160 FREE-TRADE WHARF. (W. 134.) A view on the Thames, taken from Limehouse. On a timbered wharf at the right stands a large warehouse, the top loft of which is open on the river side and at the far end. Beyond narrow buildings another large warehouse, with many windows, is built along a basin from which projects the bow of a ship. From a square warehouse across the basin stretches a row of irregular buildings, in front of which lie numerous sailing-vessels and small boats. Out in the river, at the left, is a cluster of ships. Near the timbered wharf are two rowboats with a man in each.

Etching. Height, $3\frac{7}{8}$ inches; width, $7\frac{1}{4}$ inches.

FIRST STATE: The buildings are slightly shaded by vertical lines. Near the center are a barge and two small rowboats. Clouds are indicated by a few irregular lines toward the top of the plate. There is no butterfly.

SECOND STATE: Numerous horizontal lines are added in the sky, above the shipping and lower buildings. There is no butterfly.

Avery Collection.

THIRD STATE: The larger buildings are heavily shaded, the square warehouse being very dark. The barge and the small boats near it have been removed. Numerous horizontal lines in dry-point are added in the sky, above the earlier horizontal lines, and short dry-point lines are added in the upper part of the sky, at the left. The butterfly, shaded, is near the left lower corner.

Avery and Benedict Collections. On the impression of this state in the Avery Collection Whistler wrote: "1877" and "From Limehouse."

FOURTH STATE: The lines added in the upper part of the sky have been removed, and two series of short diagonal lines are added above the large warehouse with windows.

FIFTH STATE: The later horizontal lines and the later diagonal lines in the sky have been removed.

In this state, published in 1879, as "Free-Trade Wharf," by the Fine Art Society, London.

- 161 GREENHITHE. (W. 135.) In front, at the left, on a broad reach of the Thames, are two rowboats. In the nearest are four men, one of whom is standing; in the boat next beyond are three men. At the center is a man rowing a boat, near which is a sloop with furled sail; at the left, farther away, are other rowboats and boats under sail. At the right is a long shed on a timbered wharf. In the distance there is shipping, between low shores, under a cloudy sky. The butterfly, shaded, is near the right lower corner. Dry-point. Height, $5\frac{1}{16}$ inches; width, $8\frac{1}{16}$ inches.

FIRST STATE: The sides of the rowboats are expressed by lines running lengthwise. The man standing in the nearest

boat is imperfectly defined. The clouds are mainly indicated by diagonal lines, well above the horizon. The shading of the shed and wharf has a grayish effect.

Mansfield Collection.

SECOND STATE: The sides of the two rowboats at the left are shaded by short diagonal lines. The man standing in the nearest boat is defined by additional shading. The form of the sail of the most conspicuous sailboat at the left is changed, and a smaller sailboat has been removed from in front of this boat. The shed and wharf are now strongly shaded. Diagonal lines bring the heavier clouds nearly to the horizon.

Buckingham Collection.

THIRD STATE: Diagonal lines are added along the side of the nearest rowboat and on the side and stern of the rowboat next beyond, and what seemed a raised oar in that boat now has the appearance of a mast. The sail of the conspicuous sailboat is more strongly shaded. There are additional lines in the sky. On the impression of this state in the Mansfield Collection Whistler wrote: "Greenhithe."

Catalogued by Wedmore as "The Thames towards Erith."
Greenhithe is on the Thames, about five miles below Erith.

- 162 LINDSEY HOUSES. (W. 136.) At the right several barges, two with furled sails, lie alongside the Chelsea embankment, back from which stands a row of picturesque old houses. Toward the left, near the river edge, is a clump of trees; farther away is a bridge, and beyond that, a church tower surmounted by a flag-pole. The butterfly, shaded, is above the middle of the plate, near the left edge.

Dry-point. Height, $5\frac{5}{16}$ inches; width, $8\frac{5}{16}$ inches.

Lindsey House, Chelsea, built about 1764, was long ago divided into separate houses, which, with additions, became Lindsey Row. Mr. Wedmore gives the date of this print as 1878.

FIRST STATE: The shading on the furled sails and on the boats and trees is comparatively slight.

Freer Collection. On this impression Whistler wrote: "1st State; only proof."

SECOND STATE: The furled sails are shaded by short diagonal lines. Parts of the trees are now emphasized by heavy strokes. Benedict Collection.

THIRD STATE: There is additional shading on the roofs of the houses and on the hulls of the boats, and the trees are quite uniformly shaded by fairly long diagonal lines.

Avery and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Lindsay Houses."

FOURTH STATE: The topmast of the barge at the extreme right has been redrawn, and its halyards are extended in two lines nearly to the crosstree. Numerous fine lines are added throughout the furled sails of the two barges. The reflections of the barges are strengthened.

Catalogued by Wedmore as "Lindsay Houses."

- 163 FROM PICKLE-HERRING STAIRS. (W. 137.) Seen at the right, on a broad reach of the Thames, there is a group of fishing-smacks with furled sails, lying near a long low warehouse. At the left, in front are two rowboats; beyond are two barges, and near the second barge is a rowboat in which are two men. Farther away a steamer is moored at a quay upon which stands a row of high buildings. In the distance is a confusion of shipping, under a clouded sky. The butterfly, shaded, is near the right lower corner.

Etching. Height, $5\frac{1}{16}$ inches; width, $8\frac{1}{16}$ inches.

FIRST STATE: The clouds are lightly sketched, and behind the fishing-smacks the clouds are scarcely seen. The warehouse is white. The side of the barge next the rowboat with the two men is unshaded, and the two boats in front are in outline.

Avery, Benedict, and Buckingham Collections. On the impression in the Avery Collection Whistler wrote: "Pickle-Herring Stairs" and "Touched proof."

SECOND STATE: A few slight suggestions of clouds are added in dry-point behind the fishing-smacks. The side of the nearest rowboat is shaded for half its length.

THIRD STATE: A few diagonal lines are added in dry-point behind the fishing-smacks. Both rowboats in front are shaded for their whole length.

Lathrop Collection.

FOURTH STATE: Numerous diagonal lines are added in dry-point behind the fishing-smacks. The side of the barge next the rowboat with the two men is shaded.

Mansfield Collection.

FIFTH STATE: One side of the warehouse is shaded by two rows of vertical lines. There are additional lines in the sky, which is heavier throughout. The sides of the boats in front are more strongly shaded, and there is more work on the shipping in the distance.

- 164 A VIEW FROM BILLINGSGATE. (W. 130.) At the right are three large barges near a timbered wharf, beyond which a number of vessels are lying. At the left is the projecting bow of a large ship, about which numerous barges and other boats are grouped. Beyond a clear space of water is a row of warehouses, in front of which is more shipping.

Dry-point. Height, $5\frac{7}{8}$ inches; width, $8\frac{7}{8}$ inches.

FIRST STATE: The three barges at the right are in outline. There is a slight suggestion of a figure on the nearest barge. The stern of a barge without a mast appears at the end of the wharf. The warehouses are all merely outlined. There are traces of an earlier drawing of a ship at the left. There is no butterfly.

SECOND STATE: There are three figures on the wharf and three, slightly indicated, on the second barge at the right. A mast, rigged and flying a long pennant, is added to the barge at the end of the wharf. There is more work upon the large ship, on which figures appear. The warehouses are more defined and there is another vessel in front of them. There is no butterfly. Freer and Benedict Collections.

THIRD STATE: Traces of the earlier drawing of a ship have been wholly removed. Shading is added on the warehouses and on the ship, and on all of the boats and barges, except the barge next the wharf.

FOURTH STATE: The figure on the nearest of the three barges is more defined. Shading is added on the wharf, on the barge next the wharf and on the warehouses. Reflections of the ship and nearest barge are extended. The butterfly, shaded, is at the lower edge of the plate, near the right corner. Mansfield Collection.

FIFTH STATE: The figure on the nearest barge is changed and made taller. The wharf is heavily shaded, and there is additional work throughout the plate. The foreskysail-stay of the large ship has been partly removed.

Avery Collection. On the impression in this collection Whistler wrote: "From Billingsgate" and "78."

SIXTH STATE: The foreskysail-stay has been redrawn, and additional lines appear here and there throughout the plate.

- 165 ST. JAMES'S STREET. (W. 140.) A view down St. James's Street, London, with St. James's Palace at the lower end. The buildings on the right are seen higher and nearer than those on the left. In the street are numerous vehicles and pedestrians, and in the foreground at the left is a policeman. Etching.

The buildings are shown in the reverse of their actual location.

WHISTLER'S ETCHINGS AND DRY-POINTS

FIRST STATE: There is a blank space, nearly an inch in width, along the right edge of the plate. There is no butterfly.

Benedict, Buckingham, Freer, and Scholle Collections.

Height, $10\frac{7}{8}$ inches; width, $6\frac{7}{8}$ inches.

SECOND STATE: Clouds are added near the left upper corner.

Freer Collection.

THIRD STATE: The butterfly, shaded, is near the left lower corner.

Lathrop Collection.

FOURTH STATE: The clouds in the left upper corner have disappeared. The plate has been cut down at the right.

Height, $10\frac{7}{8}$ inches; width, 6 inches.

A reproduction of the last state of this etching, in reverse, appeared in "Vanity Fair," London, July 2, 1878, entitled "St. James's Street—June, 1878," with "J. A. McNeill Whistler" lithographed in script below the print, at the left.

- 166 LORD WOLSELEY. (W. 138.) A quarter-length portrait of the soldier in civilian's dress. The face, with moustache and imperial, is seen in profile, looking to the left. There is shading in the background.

Dry-point. Height, $11\frac{7}{8}$ inches; width, $6\frac{7}{8}$ inches.

FIRST STATE: There are slight vertical lines above the forehead and strong vertical lines above the head, at the right, and many strong diagonal lines each side of the head. There is no butterfly.

Freer Collection.

SECOND STATE: Vertical lines are added above the forehead, and numerous strong diagonal lines at the left of the body. There is no butterfly.

THIRD STATE: A number of curving lines are added above the forehead, and a few long vertical lines near the left edge of

the plate. The butterfly, in outline, is above the middle of the plate, near the left edge.

Wrenn Collection.

FOURTH STATE: The line of the left arm is extended below the elbow, and numerous vertical lines are added near the top of the plate, and diagonal lines each side of the head and shoulders. Mansfield and Vanderbilt Collections.

FIFTH STATE: Numerous curving lines are added each side of the head, and several vertical lines are added at the left.

Freer Collection.

- 167 IRVING AS PHILIP OF SPAIN. No. 1. (W. 139.) The actor is standing at the left, facing nearly front, with body turned slightly to the left and legs wide apart, his left hand raised to his breast and his right arm hanging by his side. He wears a hat with high peak and white plume, and a short cloak falls from his shoulders. In the background is shading that stops an inch and a half from the right edge of the plate. The plate is unsigned. Dry-point. Height, $8\frac{7}{8}$ inches; width, 6 inches.

Whistler had painted an oil portrait of Sir Henry Irving as Philip of Spain, which was exhibited in London, at the Grosvenor Gallery, in 1877.

FIRST STATE: The shading in the background at the left of the figure is for the most part in parallel diagonal lines and in the upper part of the plate. A space in the left upper corner is free from lines. The shading at the right is in vertical lines.

Freer Collection.

SECOND STATE: Diagonal lines are added in the shading at the left, crossing the earlier lines. Vertical lines are added in the space in the left upper corner.

THIRD STATE: Diagonal lines are added in the lower part of the plate, at the left of the figure.

Benedict Collection.

FOURTH STATE: Diagonal lines are added throughout the shading in the background at the left, and the lines at the right, below the cloak, are extended. There is further work on the figure.

Freer Collection.

FIFTH STATE: There is still more work on the figure. Numerous fine diagonal lines are added in the background at the left, and fine horizontal lines in the background at the right.

- 168 IRVING AS PHILIP OF SPAIN. No. 2. He is standing near the center, facing front, with his left hand raised to his breast, his right arm extended somewhat from his side. He wears a hat with a white plume, and a short cloak falls from his shoulders. In the background there is shading which stops an inch and an eighth from the right edge of the plate. The plate is unsigned. Dry-point. Height, $8\frac{3}{8}$ inches; width, $5\frac{1}{2}$ inches.

FIRST STATE: In the background there are short diagonal lines above the right shoulder, and short vertical lines around the head, and long vertical lines at the right of the figure.

SECOND STATE: Strong diagonal lines are added in the background, above the head and each side of the head and shoulders, and a few short lines are added on the body, above and below the left arm. Indications of the right arm have for the most part disappeared.

Parker Collection.

THIRD STATE: Vertical and diagonal lines are added in the background at the left.

- 169 WHISTLER WITH THE WHITE LOCK. (W. 142.) Near the top of the plate the head and shoulders of the artist are slightly sketched, brought into relief by shading in the background. The head is turned somewhat to the left, but the eyes

look to the front, and the white lock is conspicuous. The plate is unsigned.

Dry-point. Height, $4\frac{5}{8}$ inches; width, $3\frac{1}{8}$ inches.

- 170 THE TINY POOL. (W. 73.) Grouped about two mooring-posts near a wharf at the right, are a number of Thames barges, on one of which two men are standing. Across a space of open water are steamboats and other vessels, beyond which is a row of buildings.

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

FIRST STATE: The posts and barges in front have little shading. The side of the nearest vessel across the water is expressed by horizontal lines. The buildings are slightly shaded by vertical lines. There are a few lines in the sky. There is no butterfly. Avery Collection. On the impression in this collection Whistler wrote: "The Pool, No. 3."

SECOND STATE: Lines are added on the posts, and there is strong shading on the side and stern of the barge just beyond the posts. There is no butterfly.

Mansfield Collection.

THIRD STATE: A few short vertical lines are added on the two barges in front and on the farthest barge of the group. Short horizontal lines indicate reflections of the barge between the posts and of the next barge beyond. The butterfly, shaded, is at the edge of the plate, near the right lower corner.

Benedict Collection.

FOURTH STATE: Rows of short lines are added on all the barges in front of the posts, and the stern and covering of the barge between the posts are heavily shaded. The reflections of the barges are strengthened. Short diagonal lines shade the side of the nearest vessel across the water. Short horizontal lines are added on the post at the left and on the wharf-post, and there is cross-hatching on the buildings. Vessels are added

in the distance at the right, and there is additional work on the other vessels. The lines in the sky have vanished.

- 171 THE LARGE POOL. (W. 143.) A scene on the Thames below London Bridge. In front, near a wharf at the left, there are eight barges, in one of which is a group of seated figures. Out on the wide water clustered vessels lie at anchor. At the left of these is a man in a rowboat. At the right is a boat under sail, beyond which are other boats. On each side of the river is a row of warehouses. There is shipping in front of the warehouses at the left, and in the distance.

Etching. Height, $7\frac{3}{8}$ inches; Width, $10\frac{7}{8}$ inches.

FIRST STATE: The side of the barge next beyond that in which there are figures is slightly shaded by parallel lines. The sail of the boat at the right is only partly shaded. The wall of a building with four square windows on the right bank is entirely white. The buildings at the left are slightly indicated and lack shading. There is no butterfly.

Benedict and Lathrop Collections.

SECOND STATE: The side of the barge next that in which there are figures is heavily shaded, and the buildings at the left are slightly shaded. There is no butterfly.

Dickerman Collection.

THIRD STATE: A roof is added on the nearest building at the left, and the shading on the building is changed. The buildings beyond are more defined. Strong diagonal lines, drawn from right to left, are added on the side of the barge next that in which there are figures, and on the stern of the barge farthest out. The butterfly, shaded, is on the wharf at the left.

Avery Collection. On the impression in this collection Whistler wrote: "Wapping—the Pool."

FOURTH STATE: Shading is added on the sides of the two outer barges and on the side and deck-load of the boat under sail.

The sails of the boat are now shaded throughout, and the mast is lengthened and flies a long pennant. The buildings at the left are more defined. One half of the wall of the building with square windows at the right is shaded. Short dry-point lines are added in the sky, including seven short horizontal lines toward the left upper corner.

Freer and Mansfield Collections.

FIFTH STATE: There are now thirteen short horizontal lines, instead of seven, in the sky at the left.

- 172 THE "ADAM AND EVE," OLD CHELSEA. (W. 144.) At the right, bordering the beach of the Thames at old Chelsea, is a row of picturesque buildings, beyond which rises the dark tower of a church, surmounted by a flagpole. On the beach a rowboat and a number of barges, some with furled sails, lie stranded, and in front a man is standing. Foliage bounds the distance at the left. The third building away, in which are three large square windows, bears the sign: "The Adam and Eve. Wine and Spirit Etab." Upon a square building beyond appear: "Old Ferry Wharf. J. Johnson, Coal Merchant." Etching. Height, $6\frac{7}{8}$ inches; width, $11\frac{7}{8}$ inches.

FIRST STATE: There is no shading on the bow of the second barge of the group with sails, and only slight shading on the farthest barges and on the foliage. There is no butterfly. Freer Collection.

SECOND STATE: The bow of the barge in the group with sails is shaded with dry-point lines, and strong shading is added on the distant barges and foliage. The butterfly, shaded, is in the sky, above the church tower.

On the impression of this state in the Avery Collection Whistler wrote: "The 'Adam and Eve'—Old Chelsea."

In this state, published in London, in 1879, by Messrs. Hogarth and Son.

- 173 UNDER OLD BATTERSEA BRIDGE. (W. 225, Sup. 280.) Wooden piers and a suggestion of flooring form one arch of the bridge, under which are seen boats and a suspension-bridge and, at the right, houses and a church tower. The plate is unsigned. Etching. Height, $8\frac{3}{8}$ inches; width, $5\frac{3}{8}$ inches.

FIRST STATE: The flooring is suggested by an outline with four horizontal strokes above. The suspension-bridge is in outline, and the boats, houses and church tower are slightly indicated. The sky is free from clouds.

Avery, Freer, and Mansfield Collections. On the impression in the Avery Collection Whistler wrote: "Under Old Battersea Bridge" and "1879."

SECOND STATE: The flooring is indicated by numerous lines, and there is much additional work on the piers. The suspension-bridge is fully defined. Strong dry-point shading is added on the boats, houses and church tower. Three layers of light clouds are indicated.

THIRD STATE: A few dry-point lines are added in the sky, above earlier etched lines, just below the arch of the bridge.

FOURTH STATE: Diagonal lines in dry-point are added in the sky, above the suspension-bridge.

Catalogued by Wedmore as "Sketch of Battersea Bridge."

- 174 OLD BATTERSEA BRIDGE. (W. 141.) In the middle distance, and extending across the scene, is the great wooden bridge which, until 1880, spanned the Thames at Battersea. Through the broad central span appears a barge under sail. Beyond, the river bank, lined with buildings and trees, stretches to the remote distance. People and vehicles are crossing the bridge. Etching. Height, $7\frac{1}{8}$ inches; width, $11\frac{5}{8}$ inches.

FIRST STATE: A blank space extends across the lowest stories of the buildings seen immediately at the left of the sail, and

outlines of buildings appear within the borders of the sail. The sky is free from clouds. There is no butterfly.

✓ SECOND STATE: A large butterfly, shaded, is below the span at the right, an inch and three-quarters from the bottom of the plate.

Buckingham Collection. On the impression in this collection Whistler wrote: "2nd State, Only proof."

THIRD STATE: Traces of buildings have been almost wholly removed from the space within the borders of the sail. The large butterfly has been removed, and a small butterfly, shaded, is placed below the second pier from the right, an inch and an eighth from the bottom of the plate.

Dick, Freer, and Lathrop Collections.

FOURTH STATE: The space across the lowest stories of the buildings at the left of the sail has been filled in, and there is additional shading on all the buildings. There are slight clouds in the sky. The small butterfly has been removed, and a large butterfly, shaded, differing but slightly from the first, is where that was, below the span at the right.

Benedict and Mansfield Collections.

FIFTH STATE: Clouds are added below the arches of the bridge, those seen through the span at the right forming two layers. In this state, published in London, in 1879, by the Fine Art Society.

- 175 OLD PUTNEY BRIDGE. (W. 145.) In the middle distance, extending across the scene, is the bridge which, until 1880, spanned the Thames at Putney. Supporting it are two iron columns at the right, and a slight wooden pier at the left, and three central wooden piers of intricate construction. On the bridge there are people and vehicles. In front, at the left, there are two row-boats, in one of which a man and a woman are seated. At the right a barge with steering-sail set is passing under an arch of

WHISTLER'S ETCHINGS AND DRY-POINTS

the bridge, through which there appears a boat with a sail, white against a wooded bank. Trees and a house are seen on the low bank at the left. The butterfly is near the lower edge of the plate, at the right of the center.

Etching. Height, $7\frac{7}{8}$ inches; width, $11\frac{3}{4}$ inches.

FIRST STATE: The foliage at the left is slightly indicated. The butterfly is in outline.

Freer Collection.

SECOND STATE: The foliage at the left is more fully expressed. Horizontal lines are added in the reflections of the bridge, and vertical lines in the reflections along the river banks. The etching is strengthened throughout.

Freer Collection. On the impression now in this collection, formerly in the Haden Collection, Haden wrote: "Early proof of finished plate with open monogram—one of first so printed by artist."

THIRD STATE: The reflections of the foliage are redrawn. The butterfly is shaded.

On the impression of this state in the Avery Collection Whistler wrote: "Old Putney Bridge."

In this state, published in London, in 1879, by the Fine Art Society.

FOURTH STATE: Numerous short lines are added in the water at the right, below the bridge.

Exhibited at the Royal Academy in 1879, as "Old Putney Bridge."

- 176 THE LITTLE PUTNEY. No. 1. (W. 146.) On a bank of the Thames at the right, houses are grouped near a church tower which rises behind a clump of trees. A bridge with wooden piers, except where the broad central arch is upheld by iron columns, crosses the river, in which the bridge is reflected. A wooded shore is seen through the arches.

Etching. Height, $5\frac{1}{4}$ inches; width, $8\frac{3}{16}$ inches.

FIRST STATE: Seen through the arch at the extreme left, there is merely a suggestion of foliage. There is no butterfly.

Mansfield Collection.

SECOND STATE: A barge under sail is added beyond the arch at the left, and the foliage seen through the arch is strongly expressed. The butterfly, shaded, is on the lower part of the plate, at the right.

In this state, published in London, in 1879, by The Fine Art Society, with the stamp of the Printsellers' Association.

It was re-issued in "Four Masters of Etching," by Frederick Wedmore, published by the Fine Art Society, London, 1883.

- 177 THE LITTLE PUTNEY. No. 2. (W. 226, Sup. 278.) From a large house on the Thames-side at the right, an iron pier, under which lies a barge, projects into the river. The bank beyond is wooded. In the stream are three barges, one with furled sails. Etching. Height, $4\frac{7}{8}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: There is no butterfly.

Avery Collection. On the impression in this collection Whistler wrote: "The Little Putney."

SECOND STATE: The butterfly, shaded, is near the bottom of the plate, at the right.

Mansfield Collection.

THIRD STATE: In the left lower corner: "The Little Putney," apparently added by another hand than Whistler's.

Mr. Wedmore says that the plate was etched for the French publication "L'Art"; but it was not published in "L'Art."

Catalogued by Wedmore as "Putney: Number Three."

- 178 HURLINGHAM. (W. 147.) A scene on the Thames, above London. In the middle distance a long line of boats, two with large sails and one with a small sail, extends across the scene.

The boats and sails are strongly reflected in the stream. On the river bank at the left are two tall adjoining houses, a three-story house with many windows and, among trees which extend along the bank, two other buildings. The butterfly, shaded, is near the left lower corner of the plate.

Etching. Height, $5\frac{3}{8}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: The three-storied house is white. There is a strong irregular line in the sky at the left.

SECOND STATE: The three-storied house is shaded throughout, and there is additional work on the boats and trees. The irregular line in the sky is broken and suggests a flight of birds.

In this state, published in London in 1879, bearing the stamp of the Printsellers' Association.

- 179 FULHAM. (W. 148.) From an embankment of the Thames at the right, on which stands a large house between two trees, a bridge with wooden piers and wide central span extends completely across the scene. A long barge lies out in the stream at the left; two barges are near the bridge, and barges lie stranded on the sloping shore. Beyond, at the right, there rises a dark church tower. Seen through the arches are a steamboat landing-stage, houses on an embankment, and a suspension-bridge. The butterfly, shaded, is near the bottom of the plate, at the right.

Etching. Height, $5\frac{5}{8}$ inches; width, 8 inches.

FIRST STATE: The foliage of the two trees is meagre. The reflections of the church tower and bridge-piers are very slight. The sides of the barges in the stream are chiefly expressed by horizontal lines. There is no shading on the distant objects. Freer and Mansfield Collections. On the impression in the Freer Collection, formerly in the Haden Collection, Haden wrote: "1st State—only two taken."

SECOND STATE: The tree at the left of the house is enlarged. The reflections are strengthened by numerous horizontal lines.

Vertical lines are added on the sides of the barges and on the distant embankment.

Freer Collection. On the impression in this collection, formerly in the Haden Collection, Haden wrote: "Second trial from the plate."

THIRD STATE: Strong horizontal lines are added in the water, above the butterfly.

Freer Collection. On the impression in this collection, formerly in the Haden Collection, Haden wrote: "Third trial printed by artist and impression set off," and "3d state, set off while wet."

FOURTH STATE: There is additional work on the foliage of the tree at the left, and on the embankment and distant houses.

In this state, published in London in 1879, bearing the stamp of the Printsellers' Association.

- ✓ 180 THE LITTLE VENICE. (W. 149.) In the distance, beyond a broad lagoon, Venice with its domes and campaniles lies outstretched under a slightly clouded sky. A large ship lies close to the city, and gondolas pass here and there upon the lagoon. Several posts rise out of the water, in which buildings, boats, and posts are reflected. The butterfly, shaded, is on the water, toward the left lower corner of the plate.

Etching. Height, $7\frac{1}{4}$ inches; width, $10\frac{3}{8}$ inches.

One of "Twelve Etchings" entitled "Venice," published in 1880 by The Fine Art Society, London.

- ✓ 181 NOCTURNE. (W. 150.) At the right, seen across the Bay of Venice, is the island of San Giorgio, above which rise the dome and the campanile of the church. At the left a large vessel with three masts lies at anchor. At the extreme left rises the dome of another church. In the distance is a line of shipping. The plate is unsigned.

Etching. Height, $7\frac{7}{8}$ inches; width, $11\frac{5}{8}$ inches.

The church at the left is doubtless the Redentore, since, as a rule at least, the Venice etchings were etched without attempt to reverse objects on the plate; consequently the prints do not show buildings in their true location.

FIRST STATE: The reflections of the buildings are indicated chiefly by vertical lines, and of the ship by vertical lines and short horizontal lines. There are long horizontal lines in the water, below the reflections of the ship. The sky is clear. There are no gondolas.

Freer Collection.

SECOND STATE: Strong diagonal lines are added in the sky, near the right upper corner of the plate, and numerous fine horizontal lines above buildings on each side of the campanile. Vertical lines are added in the water, at the right. Two large gondolas are added in front of the ship, and four small gondolas beyond the middle distance. There is additional work on the hull of the ship.

Freer Collection.

THIRD STATE: The two large gondolas have been removed and the lines in the sky reduced. Numerous horizontal lines are added in the water, below the earlier horizontal lines. Fine dry-point lines are added about the ship and above the buildings on either side.

Avery and Freer Collections.

In this state, one of the "Twelve Etchings."

FOURTH STATE: The lines in the sky and the horizontal lines near the bottom of the plate have been almost wholly removed. The full effect of a nocturne appears in impressions of the third and fourth states.

- 182 THE LITTLE MAST. (W. 151.) At the farther end of a broad piazza, opening past a building on the right, stands a tall Vene-

tian mast with halyards looped to the roof of one of a row of buildings at the left. Back of the mast a balustrade bordering a canal leads to a bridge, beyond which the masts of a ship are seen. On the canal is a boat under sail, and on the farther bank of the canal are buildings. In the foreground is a group of children. Two figures are seated by the wall of the building at the right. In front of the farthest building at the left is a group seated at a table, and there are other people about the piazza. There are light clouds in the sky. The butterfly, shaded, is on the upper part of the plate, near the right edge.

Etching. Height, $10\frac{3}{8}$ inches; width, $7\frac{1}{4}$ inches.

Mr. Pennell says: "Via Garibaldi—near the Public Garden."

FIRST STATE: The features of the children in the foreground are undefined. A woman stands behind the seated group. On the sail there is shading at the peak and shading below, crossing the sail, and shading near the bottom. There are no reflections in the canal.

Dick, Freer, and Vanderbilt Collections.

In this state, one of the "Twelve Etchings."

SECOND STATE: The woman behind the seated group has been removed. The shading on the peak of the sail has been taken out. Shading is added across the sail, below the earlier shading.

THIRD STATE: Shading is added on the peak of the sail, and reflections appear in the canal. Work is added on the rigging of the ship. The features of the children are expressed.

- 183 THE LITTLE LAGOON. (W. 152.) In front, at the left, are two posts set in the lagoon. Farther away, at the right, a boatman is rowing his gondola. Beyond, in the center, lies a boat with two masts, near which a number of gondolas are in motion. In the distance, at the left, are buildings on a beach, in front of which lie a ship and a second boat with two masts. Faintly outlined on the horizon are suggestions of Venice, under a cloudy

sky. The butterfly, shaded, is near the right lower corner of the plate.

Etching. Height, $8\frac{3}{8}$ inches; width, 6 inches.

FIRST STATE: The canopy and prow of the nearest gondola, and the reflections they cast, are but slightly indicated.

SECOND STATE: The canopy and prow of the nearest gondola are well defined and cast strong reflections.

In this state, one of the "Twelve Etchings."

- 184 THE PALACES. (W. 153.) In the center, seen across a wide canal, is a large palace of Venetian Gothic with two doorways. Above the larger doorway is a row of round-arched windows, below a balcony of elaborate design. Adjoining at the right is a smaller palace, similar in style, with a single doorway, above which are two balconies. At the extreme right is an iron gateway, beyond which are tall buildings. At the left is a *traghetto*, in front of a piazza bordered with buildings. About the *traghetto* and in front of both palaces are numerous gondolas.
- Etching. Height, 10 inches; width, $14\frac{1}{4}$ inches.

FIRST STATE: The central doorway is barely indicated and the other doorways are incompletely defined. The reflections in the canal are slight. There is no butterfly.

Freer Collection.

SECOND STATE: The doorways are well defined and strongly shaded. There are no figures in the central doorway. There are traces of two figures in a boat below the gondolas at the extreme right. There are now strong reflections in the canal. There is no butterfly.

THIRD STATE: Two figures are added in the central doorway, and the figure of a man with a broad-brimmed hat is added in front of the large palace, near the left corner. There is additional shading in the doorways and on the gondolas in front of the large palace, and on their reflections. Instead of the traces

of the boat at the right are short lines indicating ripples. The butterfly, shaded, is in the sky, near the left edge of the plate. Lathrop Collection.

In this state, one of the "Twelve Etchings."

FOURTH STATE: The butterfly has been removed.

- 185 THE DOORWAY. (W. 154.) Upon the border of a canal, a great doorway, set within a round arch and open below a grille of iron framework wrought in squares, is flanked by round-arched windows barred with iron grilles of diamond pattern; the whole encased by moldings of elaborate stone carving. Beyond heavy doors, swung back over a broad stone platform, a dark passageway, from the ceiling of which chairs are hung, leads by irregular steps to a court, lighted by barred windows, where people are at work. At the right side of the doorway, a girl stands on the second step leading from the canal, and back of her, in the shadow, stands a woman. The butterfly, shaded, appears above the arch of the window at the left. Etching. Height, $11\frac{1}{2}$ inches; width, $7\frac{1}{16}$ inches.

FIRST STATE: The girl bends over, dipping a cloth in the canal. On the landing is a basket. The interior beyond is vaguely expressed. The chairs are indistinct. Many of the squares above the entrance have only slight shading.

Freer Collection.

SECOND STATE: The faces of the girl and woman are more defined and the interior is more clearly expressed. Vertical lines are added on the upper steps, and numerous horizontal lines in the canal, below the doorway. There is more shading in the passageway and on the squares above the entrance.

THIRD STATE: The girl is redrawn. She now faces more to the front, bends forward but slightly, and seems to press back her dress. Only her left foot is seen. In place of the woman first drawn is an older woman with her hand to her face. The

passageway is now dark, and nearly all the squares above the entrance are shaded. Reflections in the canal are changed, and there is a clear space below the doorway.

Avery Collection.

FOURTH STATE: Short diagonal lines in dry-point are now added below the edge of the girl's skirt. There is additional work on the interior, and work with the roulette in the reflections.

In this state, one of the "Twelve Etchings."

FIFTH STATE: There is additional work in fine dry-point upon the figure of the girl, and her right foot is now expressed. Short vertical lines are added on the step on which she stands and on the step above. The shading of the passageway has been reworked throughout. The roulette work has been removed. Lathrop and Mansfield Collections.

SIXTH STATE: In place of the girl as redrawn, a girl with short skirt and bare arms stands bending over and dipping a cloth in the canal. The basket has been removed. The chairs are more distinct. Reflections are expressed by numerous vertical lines and, below the doorway, by elaborate cross-hatching. Mansfield and Vanderbilt Collections.

The plate in the latest state was reworked in 1891.

- 186 THE PIAZZETTA. (W. 155.) The lower part of the column of San Marco, rising from steps on which people are seated, appears in the foreground at the left, obstructing the view of the cathedral, of which glimpses are given. The clock-tower, amid surrounding buildings, is seen beyond an open broad space in which are many people, some walking, some seated at tables, and some feeding doves. Other doves are in flight. There are clouds in the sky. The butterfly, shaded, is on the column, near the base. Etching. Height, 9 $\frac{5}{16}$ inches; width, 7 inches.

FIRST STATE: The man seated on the steps wears a hat with a broad brim and a peaked crown. His features are scarcely

expressed. There are three curved lines just at the left of the head of the boy seated on the lowest step. The open spaces at the right of the steps and beyond the column are left blank. Benedict and Havemeyer Collections.

SECOND STATE: Numerous short lines are added in the open spaces, to indicate the pavement; also short horizontal dry-point lines on the column, above the butterfly.

In this state, one of the "Twelve Etchings."

THIRD STATE: The shading on the dial of the clock-tower is deepened by strong vertical lines, and there is additional shading in the doorway below. Lines are added on the pavement at the right.

FOURTH STATE: The hat of the man seated on the steps is smaller and has a round crown. The man's features have been redrawn and are well defined. The curved lines near the head of the seated boy have now disappeared. More short detached lines are added on the column, above the butterfly.

- 187 THE TRAGHETTO. No. 1. (Sup. 368.) Underneath a broad round arch, a dark passageway, roofed with beams and in which there hangs a lantern, leads through a building, in front of which three slender trees are growing, to an opening on a sunny canal. Near the opening a man is seated at the left, and on the pavement at the right is the canopy of a gondola. In the wall in front, at the left of the arch, is a window with lozenged panes, and at the right are two windows. There are figures of men in front, at the right. The butterfly is on the wall at the left. Dry-point. Height, $9\frac{1}{4}$ inches; width, $11\frac{3}{4}$ inches.

FIRST STATE: The window at the left is complete. The figures at the right are two men, slightly indicated, standing near the entrance to the passageway. There are no gondolas on the canal. The butterfly, shaded, is three-eighths of an inch from the arch.

Mansfield Collection. On the impression in this collection Whistler wrote: "First proof."

SECOND STATE: The window at the left has been almost wholly burnished out. The first butterfly has been burnished out and another butterfly, shaded, is added below and half an inch to the left.

THIRD STATE: The window at the left has been sketchily redrawn. The figures of the men have been removed. Where they stood is a man seated on a chair with his face turned away and his arms resting on the backs of two other chairs. Near by are two men, slightly indicated, and at the left of the group is an empty chair. Two passing gondolas are seen on the canal. The butterfly is now faintly expressed.

Freer Collection.

- 188 THE TRAGHETTO. No 2. (W. 156.) Under a broad round arch, a dark passageway, paved with large stones and roofed with heavy beams, leads through a building to an opening, under a flat arch, on a canal. In front of the building are three slender trees with spreading foliage, and at the right four men are seated about a table. Through the archway gondolas are seen, on one of which a man is seated. The removed canopy of a gondola rests upon the pavement at the right, near the opening on the canal. In the outer wall there are two windows at the right of the arch and there is one window at the left. Etching. Height, 9¼ inches; width, 12 inches.

FIRST STATE: The man at the left end of the table wears a rather small nondescript hat. A jug and a glass on the table are slightly indicated. Three gondolas with their rowers are seen through the archway. The roof-beams are expressed chiefly by short vertical lines. The lantern is quite indistinct. The lower part of the window at the left is well defined. The butterfly, shaded, is at the foot of the outer wall, at the left of the arch.

SECOND STATE: The man at the left end of the table wears a hat with peaked crown and broad brim. Shading is added in the archway, defining the foliage more clearly. The shape of the lantern is indicated. The lowest lozenged panes of the window at the left have become less distinct.

THIRD STATE: There is much additional work on the passageway. The lantern is fully defined and partly shaded. Falling leaves are expressed. The butterfly has been removed, and where it was stands a girl holding in her arms a child whose features are not defined. Another butterfly, shaded, is on the outer wall, below the window at the left.

Dick and Lathrop Collections.

In this state, one of the "Twelve Etchings."

FOURTH STATE: Through further work the passageway is now darkened and the foliage is brought into stronger relief. The lantern is changed in form and made larger.

FIFTH STATE: Still more work within the passageway gives it greater depth and a more definite form, and brings out more distinctly the falling leaves. The lantern is again changed in form and has curved sides, and is wholly shaded. There is additional work on the hats of the men about the table. The jug and glass have been removed from the table. The rower of the farthest gondola has also been removed.

SIXTH STATE: The walls of the passageway are still further darkened. There is some additional work on the figures about the table, and a jug is added near the place where the other one stood. Eyes are added to the features of the child in the girl's arms.

Mansfield Collection.

SEVENTH STATE: Four strong lines are added along the back of the man at the left of the table. The jug is given strong outlines, and here and there lines defining the group about the table are reinforced.

The plate in the sixth and seventh states was reworked in 1891.

- 189 THE RIVA. No. 1. (W. 157.) The broad pavement of the Riva degli Schiavoni, seen in front, curves along the water's edge to a bridge with high round arch, spanning a narrow canal. On the far side of the bridge is a large two-story building, and beyond is a line of high buildings, following the windings of the embankment and ending where the Campanile and the domes of San Marco appear, at the extreme right. Boats are moored and some nets are hung up to dry alongside the Riva, near the foreground. Out in the bay are gondolas, and in the distance are a number of vessels, some with sails partly furled. Here and there, on the pavement and on bridges and in boats, are many people. The butterfly, shaded, is at the left edge of the plate, on the wall of the nearest building.

Etching. Height, $7\frac{7}{8}$ inches; width, $11\frac{5}{8}$ inches.

FIRST STATE: In the foreground, near the center, there are two women. The nearest of the gondolas in motion is slightly expressed. The space around the two windows near the left edge of the plate is blank. The plate is only slightly shaded. Freer Collection.

SECOND STATE: The figures of the two women have been removed. There is more work on the nearest gondola and gondolier and on their reflections. The wall about the windows at the left is shaded by short vertical strokes. Shading is added throughout the plate.

Havemeyer Collection.

THIRD STATE: Much shading is added on the wall at the left. Through additional work in dry-point the hanging nets are uniformly dark, and there is slight additional work in dry-point elsewhere on the plate.

In this state, one of the "Twelve Etchings."

- 190 THE TWO DOORWAYS. (W. 158.) At the left, following the bend of a canal, is a massive building with two large doorways. Within the nearer doorway, which has a pointed arch and stands open, hangs a lantern. The farther doorway, with round arch enclosing an iron grille at the top, is boarded up and protected by an iron railing. At the right, across the canal, a row of tall buildings extends beyond a bridge with elliptic arch and iron railing, near which are three gondolas. There are figures in the open doorway.

Etching. Height, $7\frac{7}{8}$ inches; width, $11\frac{1}{2}$ inches.

FIRST STATE: The buildings and doorways are but slightly expressed. Except for a few lines suggesting reflections from the doorway at the left, the space below all the buildings is clear. There is no butterfly.

Freer Collection. On the impression in this collection Whistler wrote: "1st state. 1st impression. Printed in Venice."

Some proofs of the Venice etchings were printed on an old press found there; others on the portable press of Mr. Otto H. Bacher.

SECOND STATE: The buildings and doorways are well defined and show reflections in the canal. In front of the doorway at the left is a long boat, in which stands a man holding out a piece of cloth. A man with arms akimbo stands in the doorway, at the edge of the steps. Within, at the head of the steps, are two women. There is no butterfly.

Freer Collection.

THIRD STATE: The boat has been removed. In place of the figures first described, are a man standing on the lower steps of the doorway, bending over a large dish at his left, a woman standing within the doorway, near the center, and a man seated at the right. The lantern is small and nearly white. The butterfly, shaded, is on the wall between the doorway at the left and the window at the edge of the plate.

Avery, Freer, and Mansfield Collections.

In this state, one of the "Twelve Etchings."

FOURTH STATE: The interior of the doorway at the left has now been extensively reworked in dry-point, and there is close dry-point shading on the upper part of the lantern.

FIFTH STATE: The stooping figure on the steps has the aspect of an old man. The form of the seated figure is changed and made lighter. The standing figure is obscured. The lantern is larger and changed in form.

SIXTH STATE: The figure of the old man is more defined. In place of the seated figure is a woman, standing. The figure of a man standing, wearing a hat, appears in place of the figure that was obscured. The lantern is enlarged, but is blurred. The reflection of the doorway is deepened through extensive cross-hatching in dry-point, and fine dry-point lines extend the reflections of the adjacent walls.

SEVENTH STATE: There is additional work in dry-point on the figures in the doorway at the left and on the lantern. Fine vertical dry-point lines are added on the reflections of the doorway and window of the building at the extreme right.

The plate in the sixth and seventh states was reworked in 1891.

- 191 THE BEGGARS. (W. 159.) A dark passageway, roofed with beams, leads to a sunlit street, across which a house shows a doorway and two windows and a balcony. Above the opening in front there hangs a large lantern. Within the passageway, at the right two figures are standing by the wall, and farther along a man is walking away; on the left, at the street-opening, are two women carrying baskets suspended from poles balanced on their shoulders. Across the street a man is walking toward the left. Etching. Height, 12 inches; width, 8¼ inches.

FIRST STATE: The lantern hangs from a bracket projecting from the wall at the left. The two figures at the right are a bearded man and a young person who is slightly indicated. The man beyond is mainly suggested by a blank space. The

butterfly, shaded, is high on the front wall, near the left corner of the arch.

Freer Collection.

SECOND STATE: The two figures first described have been removed. In place of the bearded man a girl is standing, at whose side stands a younger girl with her hand to her face. The man beyond is now expressed. He wears a hat with round crown and broad flat brim. Through much additional work the walls and pavement of the passageway are thrown into deep shadow. Changes have been made in the windows across the street.

Freer Collection.

THIRD STATE: The bracket has been removed and the lantern made smaller and placed near the center, and slightly shaded. Changes have been made in all the figures. In place of the older girl is an old woman with hands crossed, and in place of the younger girl is a girl with her hand by her side. The man beyond wears a hat with a peaked crown and a curved brim. The nearer of the two women at the street-opening wears a long skirt; the other holds her raised skirt in her right hand. The man across the street has been redrawn. The beams are less conspicuous and the side walls are more harmonious. Within the passageway is an effect of strongly reflected light.

Avery, Benedict, and Dick Collections.

In this state, one of the "Twelve Etchings."

FOURTH STATE: Short vertical lines of shading are added on the wall beyond the man at the right. The butterfly has been redrawn in outline.

Lathrop Collection.

FIFTH STATE: The figure of the man by the wall has been redrawn with short strokes in dry-point and made slighter, but is left in jagged outline; and his hat has been made smaller. There is now a clear space on the wall, around the man.

WHISTLER'S ETCHINGS AND DRY-POINTS

SIXTH STATE: The features of the woman and girl are more defined. The outlines of the figure of the man by the wall are softened. The skirt of the nearer of the two women is shortened and her legs are blurred. The butterfly has been erased. Scholle Collection.

SEVENTH STATE: Numerous fine dry-point lines are added on the wall, in the space about the man, and there is more shading on his figure. Havemeyer Collection.

EIGHTH STATE: The features of the woman and the girl are still more distinct. The legs of the nearer of the two women have been redrawn. Fine dry-point work is added extensively on the wall at the right and above the opening on the street.

NINTH STATE: The faces of the woman and girl are materially changed and the woman's left hand has been almost wholly burnished out. The man beyond has been redrawn and now wears a short cloak and a hat with peaked crown and small brim. The nearer of the two women and the man across the street have been redrawn. There is again a clear space about the man by the wall; otherwise the passageway is in deep shadow. The lantern is strongly shaded. Conspicuous are short horizontal lines on the wall at the left and short vertical lines in the pavement, at the right. Mansfield Collection.

This last state was the result of reworking in 1891.

- 192 THE VENETIAN MAST. (W. 160.) Erected in a wide street, with high buildings on either side, is a tall mast with halyards looped to a building at the left. In the foreground women and girls are seated in a group, sewing. A boy stands near them. At the right a man is walking away, and a boy stands at the foot of the mast. There are numerous figures in the distance. Etching. Height, 13½ inches; width, 6¾ inches.

FIRST STATE: The man at the right is lightly etched and wears a short coat. The right arm of the boy standing at the left is merely suggested. The left arm of the woman seated at the right is unshaded. There is no butterfly.

Freer Collection.

SECOND STATE: The right arm of the boy standing at the left is defined. There is no butterfly.

THIRD STATE: Short vertical lines in dry-point are added underneath the seat of the chair of the girl in front. There is no butterfly.

FOURTH STATE: The man has been redrawn. He wears a long blouse and holds a basket against his side with his left arm. Short diagonal lines in dry-point are added on the left arm of the woman seated at the right. Short dry-point lines are added in the sky. There is no butterfly.

FIFTH STATE: The butterfly, shaded, is on a wall at the left. In this state, one of the "Twelve Etchings."

SIXTH STATE: Lines are added on the peak of the boy's cap. A knot is added on the kerchief on the head of the girl seated in front of the woman at the right. The lines in the sky have been almost wholly removed.

Catalogued by Wedmore as "The Mast."

- 193 DOORWAY AND VINE. (W. 161.) A wide archway in deep shadow leads through a building from a courtyard to an opening on a canal, where, at the right, a man is standing. Above this opening is a window of ten panes. In the outer wall, above the entrance to the archway is a window in which are two figures, and at the right is a window partly seen. A vine, growing up at the left of the entrance, extends over much of the building. The butterfly, shaded, is on the outer wall, at the right of the archway. Etching. Height, $9\frac{1}{8}$ inches; width, $6\frac{5}{8}$ inches.

FIRST STATE: The shading of the archway is expressed by short vigorous lines. The canal is vaguely suggested. The man appears to stand with crossed legs. The figures in the window are indistinct and are mainly defined by shading. In front, at the left of the archway there are outlines of a tall man and outlines of the upper part of another figure.

SECOND STATE: Rows of short dry-point lines appear on the wall at the left and in spaces between the etched lines on the upper part of the archway. Across the canal two figures are slightly suggested.

Benedict Collection.

THIRD STATE: The figures in outline at the left have been removed. There is additional shading about the figures in the window. The figures across the canal are more distinct. Some of the lines on the wall across the canal have been removed.

FOURTH STATE: Through much added work in dry-point there is deeper shading in the window in front, and on the walls of the archway. The figures across the canal have been almost wholly removed.

FIFTH STATE: The man is stooping. Across the canal, two slender figures, walking below a window, are now suggested. The panes in the window over the opening on the canal are enlarged. There is additional work on the walls and roof of the archway.

SIXTH STATE: Work is added on the figures across the canal. The figure at the right in the window in front is obscured; the face of the other figure is changed to that of a young girl.

SEVENTH STATE: The man stands erect on both legs, with one arm extended to the right. The window above the opening on the canal has been redrawn and the size of the panes reduced. The figures in the window in front have been almost wholly removed.

Freer Collection.

EIGHTH STATE: The window and figures across the canal are more distinct. The figures in the window in front have been almost wholly burnished out.

NINTH STATE: The figures in the window in front have been redrawn and are well defined as a woman and a girl, and there is strong shading about them. The pavement has been extensively reworked.

Mansfield Collection.

In this state, one of the set of "Twenty-six Etchings" issued in 1886, at fifty guineas for a set, by Messrs. Dowdeswell and Dowdeswells, London.

In the case of any one of the Venetian prints included in the "Twenty-six Etchings," an impression of another state than that specially indicated may have been issued in some of the published sets.

- 194 SAN BIAGIO. (W. 163.) On a low bank sloping to the water's edge stands a massive building, through which a high rounded archway leads to a street lined with large houses. In the outer wall are windows on either side of the archway, three with opened shutters, and at the right is a doorway opening on a balcony. A long boat lies in the water, and stranded near the archway is a large loaded boat. About the boat is a group of boys. There is a woman in the balcony, and a man is standing by a windlass at the left of the archway; there are two people on the bank at the right, and groups of people in front of the houses. Garments are hung from various parts of the building and cloths are spread on the bank. The butterfly, shaded, is half way up the plate, at the left edge.

Etching. Height, $8\frac{1}{8}$ inches; width, $11\frac{7}{8}$ inches.

FIRST STATE: The archway is roofed with well defined beams. High in the right wall of the archway is a narrow window. Below, at the right are a doorway and another window, and at the left is an open white shutter. There is a large blank space

WHISTLER'S ETCHINGS AND DRY-POINTS

on the lowest part of the wall. Back of two boys on the loaded boat is a boy wearing a hat.

SECOND STATE: The beams are less prominent and the wall of the archway is darkened. Beyond the loaded boat stands a woman, drawn in outline. A figure, slightly suggested, stands near the water, at the left.

Benedict Collection.

THIRD STATE: Shading is added on the beams and wall. The shapes of the garments overhanging the archway are changed and more defined.

FOURTH STATE: There is more shading on the wall, obscuring the narrow upper window. The figure of the woman in outline is changed. She stands with right hand on her hip and left hand raised.

Havemeyer Collection.

FIFTH STATE: The beams are obscured by deep shading, and the wall is darkened. Shading is added on the boys by the boat and on the load in the boat. The figure on the beach is more defined.

SIXTH STATE: The woman in outline has almost entirely disappeared. The wall where she stood is covered with fine dry-point lines. The boy with the hat has been removed.

Dick Collection.

In this state, one of the "Twenty-six Etchings."

SEVENTH STATE: Further work in dry-point has obscured the beams and rounded the roof of the archway, and shaded the wall throughout. Horizontal lines shade the open shutter.

EIGHTH STATE: Through minute work in dry-point the roof and upper part of the wall of the archway are now uniformly dark.

- 195 BEAD-STRINGERS. (W. 164.) At the right, in a broad open doorway, above which is a row of window-panes, a young woman

is seated with a baby on her lap. Within, under a large square window, an elderly woman is seated, holding a tray on her knees and lifting a string in her right hand. There is shading around the window. Above the doorway is the number "37."

Etching. Height, 9 inches; width, 6 inches.

FIRST STATE: The young woman has a full round face and is looking forward toward the left. Opposite her are confused suggestions of a seated figure. There is but slight shading on the figure of the elderly woman. The shading within the door-case, above the windows, is slight, and is chiefly in short vertical lines. There is no butterfly.

SECOND STATE: Long vertical lines and short diagonal lines are added in dry-point in the shading within the door-case, above the windows, and vertical lines are added in the shading of some of the window-panes. A few strong diagonal lines are added at the left of the knee of the elderly woman.

THIRD STATE: The head of the young woman has been redrawn, and she now looks down. Opposite her sits a young girl, wearing a handkerchief on her head and holding a tray. Her left hand is raised above the right. Her right foot is advanced and her left foot is not indicated. The shading within the door-case, above the windows and upon the window-panes, is more harmonious, and is chiefly in short vertical and diagonal lines. There is no butterfly.

Benedict and Mansfield Collections.

FOURTH STATE: The face of the young woman has been redrawn in profile, looking toward the left. The skirt and right foot of the girl have been redrawn, and her left foot is slightly indicated. There is additional shading around the window and at the left of the elderly woman. The butterfly, partly shaded, is on the wall, at the left edge of the doorway, a little above the girl's head.

In this state, one of the "Twenty-six Etchings."

FIFTH STATE: Close shading in dry-point is added upon the elderly woman's figure, chiefly above her waist. Diagonal lines, running from left to right, are added in the central window-pane.

- 196 TURKEYS. (W. 165.) A Venetian courtyard, on the farther side of which is a dwelling approached by stone steps protected by a railing. In the courtyard at the right is a large stone well-curb, near which stands a young woman. Farther away a boy is leaving the courtyard. Upon the landing at the head of the steps an elderly woman is seated and a woman is standing, holding a child in her arms. Two children are descending the steps together. About the courtyard are numerous turkeys, one of them on the well-curb.

Etching. Height, $8\frac{1}{8}$ inches; width, $5\frac{1}{8}$ inches.

FIRST STATE: Numerous scratches on the plate appear in impressions of this state. There is no butterfly.

Benedict, Havemeyer, and Scholle Collections.

SECOND STATE: The scratches have been for the most part removed. The butterfly, shaded, is near the left lower corner. In this state, one of the "Twenty-six Etchings."

- 197 FRUIT-STALL. (W. 166.) In front of a house with an open doorway at the right, an awning is spread above a pavement bordering on a canal. At each side of the doorway is a basket heaped with fruit. Within the doorway a man and woman are standing. Under the awning a young girl is seated at the right, and facing her is seated a woman over whose knees a child is leaning. A woman holding an infant in her arms stands in front of the awning, at the left. The stern of one boat and the prow of another appear in the canal. The butterfly, shaded, is half way up the plate, near the left edge.

Etching. Height, $8\frac{1}{16}$ inches; width, $5\frac{3}{4}$ inches.

FIRST STATE: The woman within the doorway stands facing to the right, slightly stooping, and the man stands beyond her. Both figures are slightly shaded. Between the figures seated under the awning is a young girl, facing front. The shadow cast by the awning is expressed by several rows of short vertical lines. Numerous fine vertical lines cover the plate.

SECOND STATE: The woman in the doorway stands erect; the man stands beyond her with arms akimbo. The shadow cast by the awning is expressed by three rows of short vertical lines. Benedict Collection.

THIRD STATE: All the figures, except the woman and her infant, have been burnished out.

FOURTH STATE: All the figures, except the woman and her infant, have been redrawn. The woman in the doorway is bending forward, and the man within is standing at the left, both figures being indistinct. The head of the woman seated at the right and the head of the child leaning over the knees of the woman facing her have been made smaller. The shadow of the awning is expressed by a single row of short diagonal lines.

FIFTH STATE: There is strong shading about the figures in the doorway, and the figure of the man is shaded. The shadow of the awning is expressed by diagonal lines, partly in a double row.

Dick and Havemeyer Collections.

SIXTH STATE: The man's figure is made white and indistinct. There is additional shading within the doorway.

SEVENTH STATE: The man's figure is obscured by fine dry-point lines, and the doorway is uniformly shaded. In this state, one of the "Twenty-six Etchings."

EIGHTH STATE: The figures in the doorway have been redrawn and made distinct. The interior is darkened by addi-

tional work. The shadow of the awning is expressed by delicate lines in dry-point.

- 198 SAN GIORGIO. (W. 167.) Moored to a cluster of posts near a quay at the right are two large boats, alongside of which is a man in a small boat. Astern there is also a man in a boat, and an empty boat lies alongside the quay in front. In the wide water beyond are numerous boats, each with two slender masts. In the distance is a long row of buildings, stretching from right to left. Behind a long white steamer rise the façade, dome and campanile of the church of San Giorgio.
Etching. Height, $8\frac{1}{8}$ inches; width, 12 inches.

FIRST STATE: The base of the dome of the church is fully expressed, and the boats suspended above the deck of the steamer are well defined. There is no butterfly.
Benedict Collection.

SECOND STATE: The base of the dome is indistinct, and some of the boats above the deck of the steamer are vaguely expressed. There is no butterfly.

THIRD STATE: A few delicate horizontal lines are added in the sky. There is no butterfly.
Havemeyer and Mansfield Collections.

FOURTH STATE: The lines in the sky have been removed. The butterfly, in outline, is near the lower edge of the plate, toward the left.

In this state, one of the "Twenty-six Etchings."

- 199 NOCTURNE: PALACES. (W. 168.) At the left, where two canals meet, a large palace in strong light rises from the water's edge. A balcony and the projecting guards of the upper windows cast long shadows on the wall below, in which is a round-arched narrow doorway. On the corner at the right is a tall building, with door and windows slightly indicated. Beyond

is a bridge, above which a lantern throws diverging rays. Further away, at the left, the corner of another palace appears. A solitary boat lies by the wall of the nearest palace. The sky is dark and there are deep shadows in the canals.

Etching and Dry-point. Height, $11\frac{5}{8}$ inches; width, $7\frac{3}{8}$ inches.

FIRST STATE: There are strong lines in the sky. At the right there is an irrelevant drawing of a long shutter and there are curved lines suggesting a broad arch as part of an abandoned oblong sketch. There is no butterfly.

Freer Collection.

SECOND STATE: The arch and the shutter have been for the most part removed, traces of each remaining. Short dry-point lines are added under the eaves of the large palace at the left, and on the wall of the smaller palace and in the sky. Fine diagonal lines are added under the arch of the bridge. There is no butterfly.

Benedict Collection.

THIRD STATE: Short horizontal lines are added along the left edge of the palace at the right. There is no butterfly.

FOURTH STATE: A series of short lines is added above the roof of the large palace at the left, and fine diagonal lines, running from left to right, are added in the sky at the right of the roof. Strong diagonal lines, running from left to right, are added below the arch of the bridge, and fine diagonal lines, running from right to left, are added below the pier. There is no butterfly.

Avery and Mansfield Collections.

FIFTH STATE: Diagonal lines, running from right to left, are added in the sky, between the buildings, and numerous vertical lines are added in the reflections of the pier of the bridge and of the roof of the large palace at the left. The shadow under the bridge is softened and made uniform. The rays of the lantern are more defined. There is no butterfly.

WHISTLER'S ETCHINGS AND DRY-POINTS

SIXTH STATE: The sky, between the palaces, is softened and made uniform through the addition of numberless fine lines. All traces of the shutter at the right have disappeared. Havemeyer Collection.

SEVENTH STATE: Two series of strong diagonal lines are added above the roof of the palace at the left, and horizontal lines are added at the right of the roof, much of the earlier work in the sky having been removed. Fine diagonal lines are added in the water, under the bridge and at the right of the gondola. There is additional work on the shadow of the balcony. There is no butterfly.

EIGHTH STATE: The strong diagonal lines above the roof at the left have been almost entirely removed, and the general effect of the sky is much softened. There is no butterfly.

NINTH STATE: The upper part of the sky has been reworked, fine diagonal lines replacing the stronger long lines. Traces of the upper curved line at the right have now almost wholly disappeared. Numerous fine diagonal lines are added along the bottom of the wall at the left and in the canal below. Horizontal lines are added across the balcony and across the farther palace, and in the reflections. There is no butterfly. Benedict, Dick, and Lathrop Collections.

In this state, one of the "Twenty-six Etchings."

TENTH STATE: There is additional shading on the wall of the distant palace and much cross-hatching in the sky. The rays of the lantern are strongly emphasized. Numerous diagonal lines are added below the arch of the bridge and below the pier. The butterfly, shaded, is at the left of the doorway of the nearest palace. Babbott Collection.

200 LONG LAGOON. (W. 169.) In the middle distance are two posts close together, rising out of the lagoon, in which they are

reflected. Beyond are two similar posts and three gondolas. In the distance, at the right are two ships and at the left is a boat with a sail, in front of a large church with a dome. Far away stretches a line of delicately suggested buildings, under strata of low-lying clouds.

Etching. Height, 6 inches; width, $8\frac{5}{16}$ inches.

FIRST STATE: There is no butterfly.

Benedict, Buckingham, Bullard, and Mansfield Collections.

SECOND STATE: The butterfly, shaded, is at the left, near the bottom of the plate.

In this state, one of the "Twenty-six Etchings."

- 201 THE BRIDGE. (W. 171.) A scene in the Ghetto, where a wide canal, spanned by a light iron bridge, is flanked beyond at the right by tall warehouses on a wharf, and at the left by picturesque buildings on a bank which slopes to the water's edge. On an embankment in front a girl stands by a boat in which children are playing. Out in the canal a man stands on the stern of a boat, rowing, while a boy lies sprawling on the bow. Another boat with a rower has just passed under the bridge. A large empty boat lies alongside an embankment at the left, and there are several empty boats in the distance, each side of the canal. People are crossing the bridge, over the railings of which long cloths are hung, and there are many people in front of the buildings.
- Etching. Height, $11\frac{1}{16}$ inches; width, $7\frac{3}{16}$ inches.

FIRST STATE: The space immediately below the arch of the bridge is almost free from lines, and only a few vertical lines appear among the reflections in the canal. The butterfly, in outline, is near the right lower corner.

SECOND STATE: A series of short dry-point lines is added upon the embankment, above the large empty boat. The butterfly remains in outline.

Avery Collection.

WHISTLER'S ETCHINGS AND DRY-POINTS

THIRD STATE: Strong vertical lines in dry-point are added on the side of the large empty boat, and in the water at the right of the boat; also fine diagonal lines in the sky, above the roofs of the distant houses.

FOURTH STATE: Short diagonal lines are added in the sky, near the center. A number of short horizontal lines are added near the bottom of the plate, at the right. The butterfly has been removed, slight traces remaining.
Benedict Collection.

FIFTH STATE: Vertical lines in dry-point are added in the canal, above the outer edge of the nearest boat and near the right lower corner of the plate, and strong dry-point lines are added upon the embankment, at the left of the empty boat. The butterfly reappears, shaded, near the right lower corner.
Mansfield Collection.

SIXTH STATE: Short vertical lines in dry-point are added immediately underneath the arch of the bridge and above the floor of the bridge. Dry-point lines are added at the right of the boat on which are the man and boy, and here and there in other parts of the canal. Short dry-point lines are added in the sky, above buildings at the left.
Buckingham Collection.

SEVENTH STATE: The lines in the sky and the short dry-point lines under the bridge and in the canal have almost wholly vanished. A few diagonal dry-point lines are added near the stern of the boat on which are the man and boy. The butterfly has become indistinct.

In this state, one of the "Twenty-six Etchings."

- 202 UPRIGHT VENICE. (W. 172.) Upon the upper part of the plate Venice is pictured under a cloudy sky, the domes of the Church of Santa Maria della Salute, on the Grand Canal, being conspicuous above the city. On the wide water of the bay are

numerous gondolas in motion; a few boats are under sail at the right, and a steamship lies at anchor at the left.

Etching. Height, 10 inches; width, 6 $\frac{7}{8}$ inches.

FIRST STATE: The lower part of the plate is clear. There are four gondolas in motion and three boats under sail. There is no butterfly.

Freer Collection.

SECOND STATE: At the bottom of the plate is a quay, upon which groups of men are standing. Alongside the quay is a large boat with a tall bare mast, and further away is a small boat in which a man is bending over. Beyond a cluster of posts are two large boats, each with a tall mast. There is a group of figures in the nearest boat and a single figure in the outer boat. Not far out there is an empty gondola. In the upper part of the plate there are ten gondolas and four sail-boats. The butterfly, shaded, is on the quay, at the left.

Benedict, Mansfield, and Vanderbilt Collections.

THIRD STATE: Shading is added on the back of the man at the right in the nearest group. Lengthened lines indicate reflections of the canopy of the empty gondola.

In this state, one of the "Twenty-six Etchings."

FOURTH STATE: The reflection of the canopy of the empty gondola is deepened and extended by additional work in dry-point.

- 203 THE RIVA. No. 2. (W. 175.) From a boat-landing at the right the Riva curves to a bridge spanning a canal, on the other side of which is a large two-story building. Beyond is a succession of tall buildings, following the embankment as it winds and ending where the domes of San Marco appear, at the extreme right. There are a number of boats at the landing, gondolas in the open water beyond, and ships alongside the distant quays. In the foreground at the right is a group of men, two of them

seated. Other groups stand in the shade of an awning near the bridge, and there are many people elsewhere on the Riva and on its bridges. The butterfly, shaded, is on the lower story of the nearest building.

Etching. Height, $8\frac{1}{4}$ inches; width, 12 inches.

One of the "Twenty-six Etchings."

- 204 THE BALCONY. (W. 177.) Steps lead to an open doorway, below an iron grille in a round arch and between round-arched windows, in a palace on a canal. Above is a balcony in front of five tall windows with round arches supported by conspicuous columns, and open below. High in the wall three small windows, one with opened shutters, partly appear. A figure stands at the left of the doorway, in a long boat within the line of two posts in the canal, and a woman stands in the doorway. On the balcony, back of a railing over which drapery is hung, are two or three seated figures. At the right of the palace is a low building with projecting upper story, in which is a window with opened shutters. In front of the building are two women and a child, slightly indicated. The butterfly, shaded, is on the wall at the left of the tall windows.

Etching. Height, $11\frac{5}{8}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: The figure standing in the boat is undefined. The woman stands in the left half of the doorway and is indistinctly expressed. There are two figures on the balcony, seated in front of the window at the extreme right. There is only slight shading in the open spaces of the balcony-windows. Reflections of the doorway are indicated chiefly by vertical lines.

SECOND STATE: In place of the figure originally in the boat there is a figure also standing, slightly indicated, and in place of the woman originally in the doorway is a woman merely suggested. A figure indistinctly drawn is on the balcony, in front of the second window from the right.

THIRD STATE: The figure in the boat is defined as a large man. The woman in the doorway is more distinctly expressed. She stands with her left hand on her hip. The two figures on the balcony are defined as women. The figure near them has been changed, but is still indistinct. Strong shading is added in the open spaces of three of the windows.

Benedict Collection.

FOURTH STATE: In place of the man in the boat there is a boy, vaguely drawn, about whom is a space left blank. In place of the woman at first in the doorway there is a smaller woman, also vaguely drawn, standing in the right half of the doorway.

FIFTH STATE: The boy in the boat has been redrawn. The woman previously in the doorway is obscured by fine dry-point lines. There is now a woman standing in the left half of the doorway. The third figure on the balcony is defined as a man wearing a hat with a round crown and a broad brim. The two other figures on the balcony have been slightly changed, and are now indistinct.

Havemeyer Collection.

SIXTH STATE: Additional shading in the doorway more completely effaces the woman at the right and more clearly defines the woman at the left, who now stands with her left arm hanging by her side. Steps are faintly suggested in the space about the boy. There is only slight shading on the sides of the boat.

SEVENTH STATE: The woman in the doorway has been to some extent redrawn, and her left arm is slightly bent. There is additional shading in the doorway and in the upper parts of the open spaces of the windows.

EIGHTH STATE: The woman in the doorway has been redrawn. She now holds in her left hand a jar indistinctly shown. Indications of wall and steps are added in the space about the boy. The sides of the boat are uniformly shaded. There is con-

siderable shading in the open spaces of all the balcony-windows. Short diagonal lines change the reflections of the doorway. In this state, one of the "Twenty-six Etchings."

NINTH STATE: In place of the woman previously in the doorway is a taller woman standing nearer the center. Her right arm is extended and in her left hand she holds a large jar, indistinctly drawn. Above the waist her figure is well shaded. There is dense shading in the doorway. Fine dry-point lines are added in the open spaces of the windows. The figures on the balcony have been redrawn in dry-point, and are indistinct.

TENTH STATE: The woman in the doorway has been redrawn. Her figure is only slightly shaded. Her right arm hangs by her side, and with her left hand she holds a large jar distinctly expressed. Two of the figures in the balcony are defined as a woman and child. There is additional shading in the open spaces of all the windows. The reflections of the doorway are less pronounced.

- 205 FISHING-BOAT. (W. 178.) In the center, moored to one of a cluster of posts, lies a fishing-boat. A man is seated in the boat, under an awning spread below nets hung on a pole upheld by two masts. In the distance, at the right, appear the Dogana and the dome of the Salute, and indications of several boats. Etching. Height, $6\frac{1}{8}$ inches; width, $9\frac{1}{8}$ inches.

FIRST STATE: The face of the man is white and his figure is but slightly indicated. The butterfly, shaded, is below the middle of the plate, near the right edge.

SECOND STATE: The man's figure is defined and his face is shaded, and there is additional work in dry-point on his figure and on the awning.

THIRD STATE: There is further shading on the man's face and figure, and on the awning. The butterfly has been removed. In this state, one of the "Twenty-six Etchings."

FOURTH STATE: The man's face is very dark, and the awning is heavily shaded.

- 206 PONTE DEL PIOVAN. (W. 179.) Spanning a narrow canal is a bridge of masonry supported by timber-work, beyond which, on either side, rise tall buildings. In the background is a large house with a balcony projecting above a low roof. Through the arch of the bridge is seen an arcade opening on the canal. On the wall of a low building at the right is the sign: "Ponte del Piovan detto del Volto." Figures appear on the bridge and behind a parapet on the canal, near the entrance to the arcade. There are reflections in the canal. The butterfly, shaded, is on the bridge-masonry, at the right.

Etching. Height, $8\frac{7}{8}$ inches; width, 6 inches.

FIRST STATE: The sky is clear. The roof below the balcony is untiled and is incomplete at the left. On the high wall above the low roof at the right there are scarcely any lines. The arcade and the parapet on the canal are unshaded. There is a single figure behind the parapet, and there are three figures on the bridge, two near the center and one at the right.

SECOND STATE: There are clouds in the sky. The roof below the balcony is completed and tiled. Numerous lines are added on the wall above the low roof at the right. There is additional work on the wooden supports of the bridge. The arcade and parapet are shaded. There are now three figures behind the parapet.

THIRD STATE: The reflection of the bridge is emphasized by many vertical lines. A figure is added on the bridge, near the center.

In this state, one of the "Twenty-six Etchings."

FOURTH STATE: Short vertical lines in dry-point are added on the bridge-masonry, near the right abutment, and on the supporting timbers next the masonry. Short diagonal lines

are added along the top of a window-frame in the wall at the left, just above the bridge.

FIFTH STATE: One of the three figures on the bridge, near the center, has been removed.

SIXTH STATE: Longer diagonal lines are added along the top of the window-frame in the wall at the left, just above the bridge, and fine vertical and diagonal lines in the reflections, near the bottom of the plate.

- 207 GARDEN. (W. 180.) Through a high broad archway with a flat top, steps lead from a canal to a pavement, beyond which is a house-wall with open doorway and three round-arched windows, irregularly placed. Within the enclosure slender trees are growing. A vine, starting at the right, crosses above the doorway, and on either side there is a mass of foliage. On the lowest step of the archway a boy is seated, and there are figures in the doorway. The butterfly, shaded, is on the lower part of the outer wall, at the left.

Etching. Height, 12 inches; width, $9\frac{3}{8}$ inches.

FIRST STATE: On the third step a second boy is seated. The figures in the doorway are a woman at the right, and a woman with an infant in her arms, and a child standing by her side. Benedict Collection.

SECOND STATE: The boy on the third step has been removed, and where he was seated is a large blank space. The figures in the doorway have become indistinct. Much of the foliage of the plants has been removed.

THIRD STATE: The figures in the doorway have been redrawn, and in place of the woman at the right is a girl, standing. The foliage on either side has been extensively redrawn.

FOURTH STATE: The blank space has been filled in with indications of steps, and on one of the steps there is a cat. In this state, one of the "Twenty-six Etchings."

FIFTH STATE: Short vertical lines and some diagonal lines are added on the steps, at the right. Fine lines are added in the lowest part of the foliage at the right.

SIXTH STATE: Short diagonal lines are added on the foliage at the right, and a series of fine diagonal lines, running from left to right, is added on the house-wall, at the right of the larger tree.

SEVENTH STATE: Numerous fine vertical and horizontal lines are added on the house-wall at the right, and there is additional work on all the foliage.

- 208 THE RIALTO. (W. 181.) Between high buildings with many awnings, a broad street leads up to the Rialto bridge. Beyond rises the ancient tower of San Giovanni Elemosinario. Above the awning on the corner building at the right is the sign: "Vendita Carname." In the street and on the bridge there are many people. There is no butterfly.

Etching. Height, $11\frac{1}{8}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: In the foreground are a number of small figures, faintly indicated.

Dick, Havemeyer, and Mansfield Collections.

SECOND STATE: The small figures have been removed.

In this state, one of the "Twenty-six Etchings."

- 209 LONG VENICE. (W. 182.) Under a very cloudy sky, Venice extends along the curving bay, from the Doge's Palace, at the left, to far beyond the Salute. There are vessels here and there near the quays, and there are gondolas in the open water. The butterfly, shaded, is near the left lower corner of the plate.

Etching. Height, 5 inches; width, $12\frac{1}{8}$ inches.

FIRST STATE: In pure etching, including the large domes of the Salute.

SECOND STATE: The domes of the Salute have been redrawn in dry-point, and made smaller.

In this state, one of the "Twenty-six Etchings."

THIRD STATE: The domes of the Salute have been redrawn again in dry-point and are somewhat more defined. Fine dry-point lines are added in the sky, at the right of the domes.

FOURTH STATE: Numerous short diagonal lines in dry-point are added above the buildings at the right of the Salute, and short horizontal lines are added here and there in the sky.

- 210 NOCTURNE: FURNACE. (W. 183.) Seen through a large square doorway in a dark wall on a canal, is a brightly lighted interior, roofed with beams, where a man stands at a forge. In the outer wall, at the left of the doorway, is an open window in which the head and shoulders of a man appear. Projecting below is the prow of a gondola. There are strong reflections in the canal. The butterfly, shaded, is on the wall, half way up the plate, near the left edge.

Etching. Height, $6\frac{5}{8}$ inches; width, $9\frac{1}{8}$ inches.

FIRST STATE: The man at the forge is tall and his head is uncovered. Beyond him is a large well-defined window. The reflections below the doorway are expressed by vertical lines. Vanderbilt Collection.

SECOND STATE: The tall man is replaced by a short man wearing a cap and an apron, who is holding a bar with each hand. The window beyond is now merely indicated. The interior is flooded with light. There is additional work on the outer wall. Diagonal lines, running from right to left, are added across the reflections below the left half of the doorway and below the adjacent wall at the left.

Havemeyer and Mansfield Collections.

THIRD STATE: Strong diagonal lines, running from left to right, are added in the reflections below the wall at the right.

FOURTH STATE: Fine diagonal lines are added upon the wall, conspicuously below the butterfly and extensively elsewhere. Numerous horizontal lines are added in the reflections below the left half of the doorway.

In this state, one of the "Twenty-six Etchings."

FIFTH STATE: Vertical lines, crossed by horizontal lines, are added on the wall at the right, and extended into the canal, where numerous horizontal lines are also added. Numerous diagonal lines, running from left to right, are added in the reflections below each side of the doorway.

SIXTH STATE: Diagonal lines, running from left to right, are added across the reflections below the center of the doorway. There is more work on the wall.

SEVENTH STATE: Diagonal lines are added on the wall, near the right upper corner, and on the lower part of the wall, at the left of the doorway. There is more work on the frame of the outer window and around the figure in the window.

- 211 QUIET CANAL. (W. 184.) A narrow canal, passing an open landing-place at the right, above which a tree spreads its branches, winds to the left, between high buildings. Beyond a prow, slightly indicated, two boats, in one of which a man is seated, lie close to the landing-place. An empty boat lies by the wall of the nearest house at the right, and another alongside three posts on the opposite side of the canal. On the landing-place a woman bends over the scarcely indicated parapet, and a man stands beyond her. There is no butterfly.

Etching. Height, 9 inches; width, 6 inches.

FIRST STATE: There is a confusion of lines about the prow of the boat in which the man is seated.

Lathrop and Vanderbilt Collections.

SECOND STATE: The prow of the boat in which the man is seated is more clearly defined.

THIRD STATE: Fine lines in dry-point are added on the wall of the house at the right, below the foliage, and on the reflections of the garden and in the canal.

FOURTH STATE: Fine lines in dry-point are added amid the foliage, and strong dry-point lines on the prow of the boat in which the man is seated, and near the foot of the wall of the house beyond the garden.

In this state, one of the "Twenty-six Etchings."

- 212 LA SALUTE: DAWN. (W. 185.) In the distance, seen across a broad expanse of water, are the domes of the Salute, at the right of the Dogana. Somewhat to the right a large campanile dominates a group of buildings, in front of which a small tower rises from the water. At the extreme right two domes appear. At the left is a long line of buildings, including the Doge's Palace, near which lies a steamship. Beyond the buildings two small campaniles and the great campanile are seen, and the domes of San Marco. The butterfly, shaded, is near the left edge, in the lower half of the plate.

Etching. Height, 5 inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: There is a gondola in the open water at the left, and there are horizontal lines in front. The sky is now entirely clear.

SECOND STATE: The gondola has been removed. Numerous horizontal lines are added in the water, between the lines in front and the buildings. There are a few slight horizontal lines in the sky, suggestive of clouds.

THIRD STATE: A number of short diagonal lines are added in the sky, above the small tower at the right.

FOURTH STATE: The lines in the sky and the horizontal lines in the water, between the lines in front and the buildings, have been almost entirely removed.

In this state, one of the "Twenty-six Etchings."

- 213 LAGOON: NOON. (W. 186.) In front, at the right, there is a bridge on which some people are passing, others lingering. Out in the lagoon, beyond a gondola in motion, lies a brig with three sails spread. Farther away are numerous smaller craft, some under sail. Clouds hang low over the horizon. There are suggestions of foliage in the distance, at the right.
Etching. Height, 5 inches; width, 8 inches.

FIRST STATE: The foliage is suggested chiefly by short curved lines. There is no butterfly.

SECOND STATE: The foliage is further suggested by numerous short vertical and diagonal lines. There is additional work on boats at the extreme left. There is no butterfly.
Mansfield Collection.

THIRD STATE: The butterfly, in outline, is near the bottom of the plate, below the bow of the brig.
In this state, one of the "Twenty-six Etchings."

- 214 GLASS-FURNACE, MURANO. (W. 187.) In the center of a roomy interior is a large furnace, near which a man is standing, and in front of which a man is seated. At the left is a group in which stands a man wearing a wide-brimmed hat, and at the right are other groups. In the wall on the far side, above a double doorway, is a large window, and at the right are two large windows. There is no butterfly.
Dry-point. Height, $6\frac{1}{4}$ inches; width, $9\frac{1}{4}$ inches.

FIRST STATE: The walls are slightly shaded by comparatively short vertical and diagonal lines. The head of the man standing near the furnace is not defined and his figure is merely suggested.

Dick, Havemeyer, and Mansfield Collections.

SECOND STATE: The head and arms of the man standing near the furnace are defined. Short diagonal lines are added at the left of his head and above the head of the man with the wide-

brimmed hat. Longer diagonal lines are added in the shading above the double door.

Avery and Lathrop Collections.

THIRD STATE: Numerous short diagonal lines are added on the wall, crossing here and there the earlier lines. Fine horizontal lines are added at the left of the man near the furnace.

FOURTH STATE: Numerous long diagonal lines are added on the walls at the right.

- 215 FISH-SHOP, VENICE. (W. 188.) Under an arch with a flat roof of beams, from which hangs a lantern, steps lead through a building from a canal to a court bordered with tall houses. At the right is a shop with a large open window. High in the outer wall at the left is a small square window in which two heads appear. A boy is standing on the steps, and there are groups of figures in front of the houses which line the right side of the court. The arch of a bridge crossing the canal springs from the building, at the extreme right. A butterfly, in outline, is on the opened shutter of the small window, and a butterfly, shaded, is on the wall below.

Etching. Height, $5\frac{1}{8}$ inches; width, $8\frac{3}{4}$ inches.

FIRST STATE: Cross-beams appear distinctly in the ceiling of the shop. Within the shop there are platters in racks and there is a cup on a shelf. The arch of the bridge is indicated by a few short parallel lines. There is a series of short vertical lines along the top of the plate, above the archway.

Vanderbilt Collection.

SECOND STATE: Within the shop, a man with a full beard, and wearing a hat with high crown and broad brim, is seated at the right, behind a railing, with his hands on his knees; at the left a boy, slightly indicated, is walking away. Additional shading in the window at the left more clearly defines the two faces. Short vertical lines are added along the upper edge of the plate.

THIRD STATE: The earlier work within the fish-shop, below the upper rack, has been burnished out. Long lines, nearly vertical, are added within the arch of the bridge.

FOURTH STATE: Within the shop, a youth, indicated in dry-point, wearing a large hat, is seated at the right, resting his left arm upon the railing, which has been redrawn and made smaller. Farther within, a boy, merely in outline, stands in front of a counter, behind which, faintly drawn, is the standing figure of a woman. Added lines obscure the beams of the shop and darken the roof and walls of the archway.

FIFTH STATE: The youth and boy have been redrawn in etching. The boy has the appearance of carrying a child on his back. There is additional shading in the window, and diagonal lines are added under the arch of the bridge.

Mansfield Collection.

SIXTH STATE: There is additional work on the beams of the shop and archway, and the lantern is more clearly defined. Strong diagonal lines are added in the arch of the bridge.

Avery Collection.

SEVENTH STATE: Fine diagonal lines, which run from left to right, are added in the shading of the arch of the bridge. Vertical dry-point lines, indicating reflections, are added here and there in the canal.

- 216 THE DYER. (W. 189.) At the right, on the lowest step of a great doorway, enclosing a fan-shaped grille within a round arch and opening on a canal, a dyer stands bending forward and dipping in the water a fabric held with both hands. A dark passageway, in which is a single window, leads to a well-lighted court. High on the outer wall, at the right of the doorway, is a barred window. The butterfly, shaded, is on the lower part of the outer wall, at the left.

Etching. Height, 12 inches; width, $9\frac{3}{8}$ inches.

FIRST STATE: The shading of the walls of the passageway is largely in short vertical lines. There are spaces at the right, within the shading, which are nearly white.

Mansfield Collection.

SECOND STATE: Numerous diagonal lines, running from left to right, cross the earlier lines of the shading, deepening it throughout. Short dry-point lines are added in the spaces that were nearly white, and in the reflections of the figure and the fabric.

Havemeyer Collection.

THIRD STATE: The man's left leg is now more precisely drawn. Strong diagonal lines in dry-point, running from left to right, are added below his figure, and short horizontal lines in its reflection. Vertical lines have been removed from the reflection of the fabric.

Scholle Collection.

FOURTH STATE: The man's left leg has been erased and partly redrawn, but is not fully expressed. Short vertical lines are added above the lowest step, at the left of the fabric.

Benedict and Dick Collections.

- 217 LITTLE SALUTE. (W. 190.) Beyond wide water rises the Salute, with adjacent buildings at the right and with shipping in front. Across the canal at the left are buildings slightly indicated, and far at the right is a church with a dome. On the water, at the right, are two gondolas and a boat under sail. Dry-point. Height, $3\frac{1}{4}$ inches; width, $8\frac{1}{4}$ inches.

FIRST STATE: The shipping in front of the Salute is slightly indicated. The domes of the church and the hulls and sails of the boats are dark with burr. There are no reflections of the nearer gondola. There is no butterfly.

Avery Collection.

SECOND STATE: The shipping is well defined. Short horizontal lines indicate the reflections of the nearer gondola. The but-

terfly, shaded, is toward the bottom of the plate, below the nearer gondola.

- 218 WOOL-CARDERS. (W. 191.) Through a large doorway, under a round arch framing an iron grille fashioned in squares, stone steps lead from a canal to an interior where two men appear, one standing at the right, the other seated at the left. There is no butterfly.

Dry-point. Height, $11\frac{1}{8}$ inches; width, 9 inches.

FIRST STATE: Both figures are fairly defined and the shading about them is strong and harmonious. A white post appears beyond the seated man. There are strong reflections below the doorway.

Mansfield Collection.

SECOND STATE: The figures in the doorway have been redrawn, but are vaguely indicated. Numerous fine lines express the shading about them and obscure the white post.

Havemeyer Collection.

THIRD STATE: A series of diagonal lines, running from left to right, is added in the upper part of the shading at the left, and additional lines obliterate the post.

Lathrop Collection.

- 219 ISLANDS. (W. 193.) A rapid sketch of domes, campaniles, and sails, and their reflections, seen across a lagoon, in which, at the right, close together, are two posts. There is no butterfly. Dry-point. Height, 5 inches; width, 8 inches.

FIRST STATE: The outlines of a large gondola are conspicuous in the lower part of the plate. In this state there are many spots in the copper.

Avery Collection.

SECOND STATE: The outlines of the gondola have been for the most part removed. Numerous slight lines are added in the

WHISTLER'S ETCHINGS AND DRY-POINTS

water, at the left. Nearly all of the spots in the copper have been taken out.

Havemeyer and Mansfield Collections.

- 220 NOCTURNE: SHIPPING. (W. 194.) Across a wide stretch of open water, two ships lie close together, at the right. Near the center are more ships, and at the left are smaller vessels with bare masts. There is no butterfly.

Dry-point. Height, $6\frac{1}{16}$ inches; width, $8\frac{5}{8}$ inches.

FIRST STATE: The masts of the smaller vessels stand out in relief against the sky. The upper yards of the ships are not expressed. Buildings are suggested at the extreme right. Several reflections and a few horizontal lines appear in the water. There are evidences of roughness in some portions of the plate. Benedict Collection. Upon the impression in this collection Whistler wrote: "1st proof."

SECOND STATE: Short vertical lines, between the earlier lines, suggest a row of buildings behind the masts of clustered vessels at the left. A cloud above the shipping near the center is expressed by a series of short parallel lines. Long horizontal lines are added in the water, near the bottom of the plate. Nearly all traces of the roughness have been removed from the plate.

Havemeyer and Mansfield Collections.

THIRD STATE: The short parallel lines in the sky have been removed.

FOURTH STATE: Vertical lines, indicating reflections, are added below the buildings at the extreme left.

FIFTH STATE: The buildings at the right and the horizontal lines in the sky and water have been removed. Fine diagonal lines are added on the hulls of the ships, and the upper yards of the ships are expressed.

Mansfield Collection.

SIXTH STATE: There is additional work on the shipping and reflections.

In impressions of the later states a night effect is given by extensive inking of the plate.

- 221 OLD WOMEN. (W. 195.) At the right, on the pavement in front of two adjoining open doorways, two women are standing and four women are seated. On the pavement at the left, near an open window in which are two flower-pots, a woman stands with arms akimbo. A child is seated against the house-wall, below the window, and a boy wearing a hat stands by the wall, at the left of the woman. On the pavement, near the woman, is an empty chair. The butterfly, shaded, is near the top of the plate, at the left.

Dry-point. Height, $4\frac{7}{8}$ inches; width, $7\frac{5}{16}$ inches.

- 222 STABLES. (W. 198.) In the farther of two adjoining buildings at the corner of a canal, seen beyond an arch, slightly indicated, is a dark passageway which a boat is entering, on the stern of which stands a man. In the wall at the left is a round-arched window with closed shutters. In the building at the right is a round-arched doorway with steps above the level of the water. At the left are suggestions of two figures. There is no butterfly.

Dry-point. Height, $6\frac{3}{8}$ inches; width, 9 inches.

FIRST STATE: In the lower part of the passageway there is stronger shading than in the upper part. The man standing on the boat is somewhat vaguely indicated.

Mansfield Collection. On the impression in this collection Whistler wrote: "1st proof."

SECOND STATE: The shading of the passageway is made uniform through much additional work. Strong lines are added on the stern of the boat. The man's figure is more defined.

Coolidge Collection.

- 223 NOCTURNE: SALUTE. (W. 199.) Across an expanse of the Bay of Venice rise the domes of the Salute, appearing at the left of the Dogana. At the right, in the distance there is shipping and below is a solitary gondola. At the left, slightly indicated, are buildings and their reflections. The butterfly, shaded, is below the middle of the plate, near the left edge.

Etching. Height, $5\frac{5}{16}$ inches; width, $8\frac{5}{16}$ inches.

FIRST STATE: Vertical lines, vigorously drawn, shade the central group of buildings and carry the reflections of the Salute almost to a point.

Mansfield Collection. On the impression of this state in this collection Whistler wrote: "1st State, 1st Proof."

SECOND STATE: The reflections of the Salute are shortened. Havemeyer Collection.

THIRD STATE: Short dry-point lines are added on the domes and walls of the Salute.

Mansfield and Vanderbilt Collections.

FOURTH STATE: Numerous fine diagonal lines in dry-point are added on the Salute, and short horizontal lines in dry-point are added in the reflections at the left.

Benedict and Caldwell Collections.

- 224 THE GONDOLA UNDER THE BRIDGE. An empty gondola lies partly under a bridge with a high parapet, which spans a narrow canal between tall buildings. Flush with the outer walls of the buildings at the left, columns support open arches, through one of which steps lead from the canal. There is no butterfly.

Etching. Height, $11\frac{5}{8}$ inches; width, $7\frac{7}{8}$ inches.

Shown in Mr. Bacher's book, "With Whistler in Venice," as "A Quiet Canal."

FIRST STATE: In pure etching. There is a clear space above vertical lines which indicate the reflection of the gondola.

Mansfield Collection.

SECOND STATE: A part of the gondola has been erased, and dry-point lines are added in what was a clear space above the reflection of the gondola.

- 225 THE STEAMBOAT, VENICE. Beyond a quay, slightly indicated, alongside of which is a man in a gondola, a side-wheel steamboat lies out in the bay, near a two-masted fishing-boat. Farther away, at the right, are boats under sail and a boat with two bare masts, and here and there are numerous gondolas in motion. In the distance are lines of buildings, above which rise the domes of the Salute, under a heavily clouded sky. There is no butterfly.

Etching. Height, $10\frac{1}{2}$ inches; width, $7\frac{1}{4}$ inches.

Shown in Mr. Bacher's book as "The Little Salute."

FIRST STATE: There are no lines in the water near the quay, at the left of the man in the gondola.

Mansfield Collection.

SECOND STATE: A line extends from the gondola in front of the quay to the center of the plate, where there are indications of figures. There are suggestions of two heads at the left of the quay.

- 226 SHIPPING, VENICE. At the right, barges and fishing-boats lie along a quay on which three men are standing. Near the center, across a reach of water, is a ship under sail, at the right of which are two vessels with sails spread, and at the left, boats with bare masts. Farther at the left are more boats, some of them faintly indicated. In the distance, on either side, is a row of buildings, and at the extreme left rises the church of San Giorgio. There is no butterfly.

Etching. Height, $11\frac{7}{8}$ inches; width, $8\frac{1}{8}$ inches.

FIRST STATE: About the center of the plate, some slight work appears near the quay.

SECOND STATE: Additional work near the quay, about the center of the plate, suggests the posts and railing of a bridge. Freer Collection.

- 227 VENETIAN COURT. A lofty passageway, roofed with heavy beams strongly defined, and supported in front by two columns slightly indicated, leads to a small court with high buildings on either side. Beyond stands a house with an open doorway at the left and with four windows above. The two lower windows have square panes; a shutter swings back from one of the upper windows, and the shutter of the other is closed. High in an outer wall at the right is a narrow flat window with square panes. A bracket, supporting a lantern, projects from the right upper corner of the wall, at the entrance to the passageway. A woman, vaguely indicated, is seated within the doorway. A suggestion of the butterfly, in outline, appears half way up the plate, near the column at the left.

Dry-point. Height, $11\frac{9}{16}$ inches; width, $7\frac{15}{16}$ inches.

FIRST STATE: The shading of the beams is in vertical lines. Mansfield Collection. Upon the impression in this collection Whistler wrote: "1st State—Venice 1879."

SECOND STATE: Horizontal and a few diagonal lines are added on the shading of the beams, and a few lines are added elsewhere.

Freer Collection.

- 228 VENICE. (Sup. 361.) Across a broad expanse of water, in which numerous posts are set, the Salute rises loftily, near the center, with the Dogana and a long line of shipping at the right. A long row of buildings at the left ends with palaces, in front of which lie a number of boats with sails partly raised. Out in the bay, near the center is a boat with two bare masts; at the right is a boat under sail; between them are two gondolas in

motion, and at the left is a third gondola. There is no butterfly. Dry-point. Height, $7\frac{3}{16}$ inches; width, $11\frac{1}{16}$ inches. Avery, Freer, and Parsons Collections.

- 229 VENETIAN WATER-CARRIER. A young girl walking forward, looking down, carries a pail, slightly indicated, in either hand. She wears a kerchief about her shoulders and a scarf over her head. There is no butterfly. Dry-point. Height, $7\frac{7}{8}$ inches; width, 5 inches. Freer and Mansfield Collections.

- 230 WHEELWRIGHT. (W. 162.) The interior of a wheelwright's shop, with peaked roof, in which are skylights, and with cross-beams, on which material is stored. In the foreground at the right, near an anvil, a man is bending over a wheel. Beyond him a man stands holding a wheel upright. At the extreme right two men are at work by a forge, beyond which material is ranged. In the distance, two men are bending forward in front of a large wheel at the right, and a man stands in front of a bench at the left. At the far end is a large covered vehicle. The butterfly, shaded, is near the bottom of the plate, at the left. Etching. Height, 5 inches; width, $6\frac{7}{8}$ inches.

FIRST STATE: In pure etching. The upright piece, seen above the head of the man standing by a wheel at the right, is without shading. There is a second butterfly, shaded, on the left end of the nearest cross-beam.

SECOND STATE: Strong shading is added in dry-point in the roof and background and on the vehicle.

THIRD STATE: Fine lines are added in the shading of the roof, and the shading in the background and on the vehicle is deepened. The upright piece above the head of the man standing by a wheel at the right is shaded near the top by long dry-point lines.

FOURTH STATE: The lines on the upper part of the upright piece have been removed. Strong dry-point lines are added in the roof, and fine dry-point lines shade various objects at the right. The butterfly has been removed from the end of the cross-beam. In this state, one of the "Twenty-six Etchings."

- 231 TEMPLE. (W. 170.) On a street-corner stands a large house, at the side of which, by a lamp-post, is a wagon to which are attached two horses, baiting. From a shed at the right, by the side of another house, appear two horses, also baiting. At the side of the shed is a leafless tree. A row of houses extends along the street beyond. The butterfly, shaded, is toward the left lower corner of the plate.

Etching. Height, 4 inches; width, 6 inches.

One of the "Twenty-six Etchings."

- 232 LITTLE COURT. (W. 173.) At the farther side of a courtyard is a large building with a broad doorway near the center, and two small adjoining open doorways at the left, and a row of tall windows above. At the right of the broad doorway is a cart. On the rounded front of a shop at the left buckets and brushes are hung. There are people in the doorways, some standing and others seated, and there are men and children in the courtyard. The butterfly, shaded, is on the wall, between windows at the right.

Etching. Height, $4\frac{7}{8}$ inches; width, $6\frac{7}{8}$ inches.

One of the "Twenty-six Etchings."

- 233 LOBSTER-POTS. (W. 174.) In front, and in the distance at the right, are a number of lobster-pots on a curving beach. At the left, merely suggested, is a boat. Near the right lower corner: "Selsea Bill." The butterfly, shaded, is at the right edge of the plate, near the bottom.

Etching. Height, $4\frac{5}{8}$ inches; width, $7\frac{7}{8}$ inches.

One of the "Twenty-six Etchings."

- 234 DRURY LANE. (W. 176.) Seen beyond a wide passageway through a building, there is a shop near a lamp-post at the bend of a street, and across the street are two shops. In the foreground are five children, slightly indicated, and there are figures on the pavements beyond. The butterfly, shaded, is on the wall of the building, near the right upper corner.
Etching. Height, $6\frac{3}{8}$ inches; width, 4 inches.
One of the "Twenty-six Etchings."

- 235 REGENT'S QUADRANT. (W. 192.) A London street, seen from under an arcade that has a supporting column at the left. In the street are five hansoms, a four-wheeler, a carriage and many people. Across the street there are shops. The butterfly, shaded, is on the beam of the arcade, at the right.
Etching. Height, $6\frac{1}{2}$ inches; width, $4\frac{3}{4}$ inches.

* FIRST STATE: In front are two women walking to the right, and at the left of the column a woman is hurrying to the left. Beyond are suggestions of other figures. There is only slight shading on the beam of the arcade.

SECOND STATE: There is strong shading on the beam of the arcade.

Avery Collection.

THIRD STATE: Both of the women in front and the woman at the left, and the suggestions of other figures beyond, have now been removed. The figure of a small girl is added, between a lady and a boy running, near the center.

Mansfield Collection.

FOURTH STATE: Work in dry-point is added on the figure of the small girl.

- 236 ALDERNEY STREET. (W. 196.) A large house with a portico stands behind an iron railing on a street-corner at the right. On the opposite side of the street are two large houses with por-

ticos, and on the far corner of a cross-street is another large house. A horse attached to a covered vehicle stands in the foreground at the right, and down the street two hansoms are seen, and a number of people walking. The butterfly, shaded, is high on the wall of the house at the right.

Etching. Height, 7 inches; width, $4\frac{3}{8}$ inches.

Whistler lodged for a while in Alderney Street after returning from Venice.

FIRST STATE: The plate is without lettering.
Havemeyer and Mansfield Collections.

SECOND STATE: Engraved along the lower edge of the plate, at the left: "Gazette des Beaux-Arts"; at the right: "Imp. Cadart."

In this state, published in the "Gazette des Beaux-Arts" for April, 1881, with an article on "James Whistler" by Theodore Duret, reprinted in 1885 in "Critique d'Avant Garde."

- 237 THE SMITHY. (W. 197.) The interior of a blacksmith's shop, with a large window at the left, near which a man stands bending over a work-bench. Farther at the left is a small window, showing four panes, and in the high-peaked roof are two skylights, the upper one partly seen. At the right two men are bending over an anvil, and beyond is a man standing near a forge. In the foreground are two blacksmith's hammers; in the background, near a tall cupboard, is a confusion of tools and other objects. A beam extends diagonally from the peak of the roof, in the background. The butterfly, shaded, is at the foot of the anvil.
Etching. Height, $6\frac{7}{8}$ inches; width, 9 inches.

FIRST STATE: The lower skylight is irregular in form. Short diagonal lines slightly shade the beam. The rafters above the large window are distinct and nearly white, and there is an irregular white space in the background, behind the cupboard. The front of the forge-flue, for some distance below and above the bellows-bar, is unshaded, and a considerable space in the

right upper corner of the plate is left blank. The man standing at the left of the anvil is only slightly indicated.

Benedict Collection.

SECOND STATE: Diagonal lines, running from left to right, are added along the top of the plate, near the center, and there is additional work in the background, above the beam.

Avery and Mansfield Collections.

THIRD STATE: Through much additional work in dry-point the beam is uniformly shaded, the rafters are made less conspicuous and the background generally is harmonized. Diagonal dry-point lines are added along the hip of the man bending over the anvil.

Buckingham Collection.

FOURTH STATE: There is further work upon the background. The lower skylight is given a more regular form. Short dry-point lines are added on the front of the forge-flue, below and above the bellows-bar. Nearly all traces of the figure at the left of the anvil have been removed.

Lathrop Collection.

FIFTH STATE: Much strong shading is added on the forge-flue, and the rafters are further obscured. The irregular space back of the cupboard is filled with fine dry-point lines.

Benedict Collection.

SIXTH STATE: The lower skylight is now shaded throughout. There is still more work in the background, and the right upper corner of the plate is shaded.

Dickerman and Wrenn Collections.

- 238 SWAN AND IRIS. (Sup. 310.) In front is a large iris; at the left a swan is fluttering in a stream which flows under the arch of a bridge. Beyond the bridge are barges under sail, and on the river bank, at the left, are four tall trees and a low shed, and two high chimneys.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{1}{4}$ inches.

Etched from a sketch in oils by Cecil Lawson.

FIRST STATE: The sails of the barges are slightly shaded.

SECOND STATE: The sails are heavily shaded. Fine diagonal lines are added in the reflections of the river bank.

In this state, published as an illustration in "Cecil Lawson, a Memoir by Edmund W. Gosse"; London, The Fine Art Society, Limited, 1883.

- 239 DORDRECHT. (W. 200.) At the right, in a broad expanse of water, a boat with a jib and a mainsail nearly set partly hides another boat with the mainsail raised. At the left are two boats with sails lowered. In the distance a building with a dome rises near a clump of trees, and at the right and left are sketchy indications of shipping and the town. The butterfly, in outline, is in the lower part of the plate, at the left.

Etching. Height, 6 inches; width, 9 inches.

Mr. Wedmore states that this etching was done in 1884.

FIRST STATE: The jib of the nearer boat with raised sail is unshaded, and the mainsail is in pure etching.

Mansfield Collection.

SECOND STATE: The jib of the nearer boat with raised sail is slightly shaded by a series of short dry-point lines, and dry-point lines are added on the mainsail.

- 240 LITTLE DORDRECHT. In the foreground a bridge, which three men are crossing, leads to a wharf on which are several figures and a horse and a cart. Out in the river is a cluster of boats with masts, on some of which sails are partly raised. The farther bank is lined with trees slightly indicated. The butterfly, shaded, is near the lower edge of the plate, at the right.

Etching. Height, $3\frac{3}{4}$ inches; width, $5\frac{3}{16}$ inches.

Freer and Mansfield Collections.

- 241 BOATS ON THE MAAS. On the broad river are several boats with sails spread or partly furled. At the right is a dome, and in the distance are two windmills and a line of trees. The butterfly, in outline, is near the lower edge of the plate, at the right. Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches. Freer and Mansfield Collections.
- 242 LITTLE WHEELWRIGHT. Fronting on a canal are two adjoining buildings with gable ends, each with a door and side window and a window above, differently placed. Abutting on the building at the left are two low sheds, next a garden behind palings. In front of the buildings are several tires, a large wheel and a grindstone. The butterfly, in outline, is in the sky, above the garden. Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches. Freer and Mansfield Collections.
- 243 A CORNER OF THE PALAIS ROYAL. (W. 201.) Through a building forming a corner with another at the left, a passage leads under an arch, between columns of an arcade, from an open space in front to a court beyond. Above the passage a long window is expressed, on each side of which the lower part of a window is indicated. A lantern hangs in the arcade, at the left. In the open space two women and a girl are standing together at the left, and farther away two women, one merely indicated, are standing near a woman bending over a hand-cart. At the right stands an open carriage, and a carriage is coming through the passage. The butterfly, in outline, is toward the bottom of the plate, near the right edge. Etching. Height, $5\frac{5}{16}$ inches; width, $3\frac{1}{2}$ inches.
- FIRST STATE: The lower panes of the long window are almost unshaded, and the shading in the passage and arcade is comparatively slight.
Avery Collection.

SECOND STATE: There is strong shading on the lower panes of the long window and in the passage and arcade.

- 244 A SKETCH AT DIEPPE. (W. 202.) On a beach in the foreground a woman is walking, with parasol raised, and children are at play. Beyond are barriers, behind which are a number of people. In the distance is a fortification, with a lighthouse at the right and with a flagpole at the left. Two vessels are lying in front of the fortification. The butterfly is below the middle of the plate, near the left edge.

Etching. Height, 2 inches; width, $3\frac{1}{4}$ inches.

FIRST STATE: The flagpole is faintly indicated. The butterfly is in outline.

Mansfield Collection.

SECOND STATE: The flagpole is distinctly expressed. There is slight additional work on the figures. The butterfly is shaded.

- 245 BOOTH AT A FAIR. (W. 203.) Sketched on the upper part of the plate, is a booth of canvas stretched over poles. The interior of the booth, within which two people are seated, is strongly shaded. Without, at the left a woman is bending over a table, and at the right there are two women, slightly indicated. Below, at the right, stands a child. The butterfly, in outline, is above the middle of the plate, near the right edge.

Etching. Height, $5\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches.

Mr. Wedmore says that it is a booth at a French country fair.

- 246 COTTAGE DOOR. (W. 204.) A tall slender girl wearing a sun-bonnet stands, with feet crossed, in front of a cottage-wall, between a window at the right and an open doorway at the left. Braced against the opposite side of the doorway stands another tall girl wearing a hat. A smaller girl, wearing a similar hat, is standing within the doorway, and a child is stooping on the pave-

ment outside. The butterfly, in outline, is on the wall, near the left edge of the plate.

Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

Mr. Wedmore says that this was sketched in Cumberland.

- 247 THE VILLAGE SWEET-SHOP. (W. 205.) In front of an open doorway at the left two children are seated, and in the doorway a girl and a child are standing. Within, dimly seen, is another figure. At the right is a shop-window filled with boxes and jars. Propped against the wall, between the doorway and the window, is a large shutter. The butterfly, shaded, is on the wall, half way up the plate, near the right edge. ✓

Etching. Height, $3\frac{1}{4}$ inches; width, $4\frac{7}{8}$ inches.

- 248 THE SEAMSTRESS. (W. 206.) A woman seated at the right is examining some work held by a woman who stands facing her. Conspicuous on a shelf in the background are two vases. The butterfly, in outline, is above the middle of the plate, at the left.

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

- 249 THE BONNET-SHOP. Within the narrow doorway of a shop reached by steps, a woman wearing a hat stands facing to the right. Bonnets and ribbons are seen in the windows on either side, and at the top of the window at the left is the sign: "Cheap Boots." Two children on the pavement are looking into the other window. The butterfly, in outline, is below the window at the left.

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

Freer Collection.

- 250 THE TOWING-PATH. On the farther bank of a stream is a clump of trees, near which are three horses. At the left a man is walking forward, and at the right are three figures behind a

railing. The butterfly, in outline, is near the bottom of the plate, at the left.

Etching. Height, 2 inches; width, $3\frac{1}{4}$ inches.

Freer and Mansfield Collections.

- 251 ST. JAMES'S PARK. (W. 207.) Near a tree with wide-spreading branches is an open carriage, with two men on the box. Other carriages are seen in the distance, and at the right are a few people on foot. The butterfly, shaded, is below the middle of the plate, near the left edge.

Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

- 252 A FRAGMENT OF PICCADILLY. (W. 208.) At the right, sketched high on the plate, are the upper stories of a row of buildings. Below there are groups of figures. Conspicuous among the nearest figures is a man with a tall hat and dark coat. The butterfly, in outline, is above the middle of the plate, near the right edge.

Etching. Height, $4\frac{3}{8}$ inches; width, $2\frac{3}{4}$ inches.

- 253 OLD-CLOTHES SHOP. No. 1. (W. 209.) At the left of an open doorway, before which a woman is seated, is a shop-window, in front of which many garments are hanging and below which are wares upon a bench, by which a boy is standing. Adjoining the open doorway is a closed doorway. At the right there are bird-cages on a shelf, and an assortment of articles is displayed below the shelf. The butterfly, shaded, is on the upper frame of the window.

Etching. Height, $2\frac{3}{4}$ inches; width, 4 inches.

FIRST STATE: There is comparatively open shading in the doorway at the left.

Mansfield Collection.

SECOND STATE: There is close shading in the doorway, with dense shadow in the upper part.

- 254 OLD-CLOTHES SHOP. No. 2. (Sup. 302.) At the left are two adjoining doorways, one wide open, approached by the same steps, down the middle of which extends a slight hand-rail. In the open doorway, through which a woman is seen, a man is seated, talking with a woman standing in front of the other doorway. Against the shop-window at the left, in front of which garments are hanging, is propped a pair of crutches. At the right is a large window above a long shelf, on which is a pot of flowers and underneath which, about a dark passageway, pictures and frames and garments are hung. On the pavement below are a chair and other articles. There are children on the pavement, at the extreme left. The butterfly, shaded, is over the shelf, between the window and the pot of flowers.

Etching. Height, $3\frac{3}{4}$ inches; width, $6\frac{3}{8}$ inches.

FIRST STATE: The shading underneath the shelf is comparatively slight.

Mansfield Collection.

SECOND STATE: Numerous lines are added in the shading underneath the shelf, and there is additional shading in the passageway.

- 255 GREENGROCER'S SHOP. (W. 210.) At the right of a small open doorway, in which two women are standing, is a large shop-window of many panes, well stocked, in front of which, on the pavement, are baskets filled with greengrocer's wares. The butterfly, shaded, is above the middle of the plate, at the right.

Etching. Height, $2\frac{3}{4}$ inches; width, 4 inches.

FIRST STATE: In pure etching. There is a blank space about the head of the woman standing at the right.

Mansfield Collection.

SECOND STATE: Dry-point lines fill the space about the head of the woman standing at the right.

Catalogued by Wedmore as "Fruit-Shop."

- 256 ON THE EMBANKMENT. (W. 211.) In the foreground, at the extreme right, near a railing on the Thames embankment at Chelsea, a man is standing, and very near him, at the left, a woman and two girls stand grouped together. Farther at the left, a girl carrying a child in her arms is standing near a dog, and still farther away there are two figures, slightly indicated. Along the opposite bank of the river are a number of steamboats, and back from the shore are sheds with tall chimneys, a church with a tower, and a church with a spire—all delicately etched. The butterfly, in outline, is between the group and the girl. Etching. Height, $1\frac{3}{4}$ inches; width, $5\frac{3}{8}$ inches.
- 257 THE MENPES CHILDREN. (W. 212.) A young girl wearing a small round cap is seated on a chair, and beyond her stands a girl wearing a sunbonnet. At the right stands a child wearing a hat, near whom a baby is seated on the ground. The butterfly, in outline, is at the left of the chair. Etching. Height, $2\frac{3}{4}$ inches; width, 4 inches. Mr. Wedmore says that the girl standing beyond the chair is not one of the Menpes family. This etching was published, after Mr. Whistler's death, as a frontispiece to the "Edition de Luxe" of "Whistler as I Knew Him," by Mortimer Menpes (London, Adam and Charles Black, 1904). One of the two proofs printed in the artist's lifetime is in the Mansfield Collection.
- 258 THE STEPS, CHELSEA. (W. 213.) Steps between iron railings lead to an open doorway, with panelling on either side, at the left of a large shop-window. A boy is standing on the steps, and at the foot of the steps a man and a woman are lingering. On the pavement a man and a woman are at the left, and a woman carrying a child in her arms is at the right. The butterfly is half way up the plate, at the extreme right. Etching. Height, 2 inches; width, $3\frac{1}{4}$ inches.

FIRST STATE: The shading above the window consists of a single horizontal line crossed by short parallel diagonal lines. The butterfly is in outline.

SECOND STATE: A few short diagonal lines and many short vertical lines are added in the shading above the window. The butterfly is shaded.

- 259 THE FISH-SHOP: BUSY CHELSEA. (W. 214.) The fish-shop, near the center, is the largest of a row of shops, seen across a street. The shop-front and a doorway are open under an awning. An adjoining doorway evidently leads to the story above, in which are two windows. In the second story of the shop at the right is a large window, below which an awning overhangs a shop-window next to a closed door. Above a shop-window and open doorway at the left of the fish-shop, are two open windows with growing plants. Part of a shop-window, below an open window slightly indicated, is seen at the extreme left. There are men, women and children in the central shop and in open doorways, and on the pavement. The butterfly, shaded, is on the wall, between the windows farthest at the left.

Etching. Height, $5\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches.

This etching was made in 1886 for the Royal Society of British Artists, of which Mr. Whistler was then the President.

FIRST STATE: There is no shading upon the figure of the man standing within the central shop.

Mansfield Collection.

SECOND STATE: Fine diagonal lines are added on the figure of the man standing within the central shop.

- 260 NASH'S FRUIT-SHOP. (W. 215.) Under an awning which stretches across the open front of a shop, wares are displayed on a counter at the right, in front of which stands a group of children. Beyond the counter is a woman, looking out, and by a similar

counter at the left two children are standing, one of whom wears a hat. Between the counters is a space nearly blank. On the awning: "T. A. Nash." The butterfly, shaded, is on the awning, near the right lower corner.

Etching. Height, $6\frac{7}{8}$ inches; width, $4\frac{7}{8}$ inches.

FIRST STATE: The shading at the right, immediately below the awning, is chiefly in parallel vertical lines. The woman's features are indistinct. There are suggestions of work in the open space.

SECOND STATE: Diagonal lines, running from right to left, are added across the earlier lines in the shading at the right, immediately below the awning, and diagonal lines are added elsewhere in the shading. Traces of work in the open space have become faint.

Freer Collection.

THIRD STATE: Numerous short diagonal lines, all running from left to right, are now added in the shading at the left, above the head of the child wearing the hat, and a few longer diagonal lines, running from left to right, are added at the left of the woman's head.

Mansfield Collection.

FOURTH STATE: Fine dry-point lines are added throughout the shading. The woman's features are well defined. Traces of the work in the open space have been almost completely burnished out.

Catalogued by Wedmore as "T. A. Nash."

- 261 WOODS'S FRUIT-SHOP. Wares are displayed on a draped counter in front of a large window at the left, under a striped awning which extends across the shop-front. Above is a sign reading: "Fruit & Potato—J. H. Woods—Salesman." A woman stands at the right of the counter, and in the background are two other figures, slightly indicated. On the pavement at

the right are two children. The butterfly, in outline, is suggested in the central lower pane of the window.

Etching. Height, $3\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches.

FIRST STATE: There is comparatively slight shading in the background beyond where the woman is standing.

SECOND STATE: Numerous fine dry-point lines are added in the background beyond the woman.

Mansfield Collection.

- 262 FURNITURE-SHOP. (W. 216.) On the pavement, under an awning at the right, are a bureau, table and chair, with other furniture, and hung below an awning at the left are numerous articles. The butterfly, shaded, is in the space between the two awnings.

Etching. Height, $3\frac{3}{4}$ inches; width, $6\frac{5}{8}$ inches.

- 263 SAVOY SCAFFOLDING. (W. 217.) A sketch of scaffolding used in the erection of the Savoy Theatre, London. Near a loaded wheelbarrow in the foreground are upright-pieces and cross-poles bound together, in front of a high barrier, above which rise three stages of scaffolding. Two pulleys are attached to the top stage, which is reached by a long ladder. On a stage even with the top of the barrier, three figures are standing and a fourth figure is seated. The butterfly, in outline, is on the barrier, near the left edge of the plate.

Etching. Height, 7 inches; width, $3\frac{1}{4}$ inches.

- 264 THE RAILWAY-ARCH. (W. 218.) Beyond an open space, in which stands an obelisk supporting two lanterns, is a broad dark archway with flat top, entering a long low building. Projecting from the building, at the left, is a large crane. There are people in the archway and in the open space. The butterfly, in outline, is below the middle of the plate, near the left edge.

Etching. Height, $2\frac{3}{4}$ inches; width, $6\frac{5}{8}$ inches.

FIRST STATE: A lantern within the archway is merely suggested. On the cornice above the archway is a round ornament in a clear space.

Freer and Mansfield Collections.

SECOND STATE: Additional work in the archway throws the interior into deeper shadow and makes the people and the lantern more distinct. Lines are added on the cornice and fill the space around the ornament.

Freer and Lathrop Collections. On the impression in the Lathrop Collection Whistler wrote: "The Railway Arch."

- 265 ROCHESTER ROW. (W. 219.) On the bend of a street is a row of buildings with three shop-fronts, the two at the left having awnings. On the wall above: "Daily Telegraph," at the left of a long window. Over the shop at the right is a similar window. In the street are two market-carts, and beyond them are two lamp-posts. In the distance appears the top of a church tower surmounted by a flagpole. There are people in the doorways of the shops, and on the pavement at the right are two children. The butterfly is below the church tower.

Etching. Height, $5\frac{15}{16}$ inches; width, $8\frac{7}{8}$ inches.

FIRST STATE: The two lower panes of the window above the central shop, and all the panes of the window above the shop at the right, are unshaded. The butterfly is in outline.

Mansfield Collection.

SECOND STATE: Diagonal lines in dry-point are added in a series extending from a child who stands near the market-carts to a railing at the right. A few similar lines are added above the child's head. The butterfly remains in outline.

THIRD STATE: The lower panes of the long windows above the central shop and the shop at the right are shaded, and there is additional shading in the doorway of the central shop. The butterfly is shaded.

- 266 YORK STREET, WESTMINSTER. (W. 220.) A passageway guarded by a post leads through a building, and between two shops, from a street to a court. The shop at the left has a large show-window, next an open doorway adjoining a closed door. The other shop has a window with large panes, at the left of doors slightly indicated. Upon the shop at the left is the sign: "G. Fisher. Fancy. 73," and upon the shop at the right is "74." A woman is within the open doorway of the shop at the left, and another is leaning out of a window above the passageway. A woman and child are looking into the shop-window at the right; a woman is standing before the other window, and a boy and small child are on the pavement in front. The butterfly, in outline, is near the top of the plate, above the sign. Etching. Height, 5 inches; width, 8½ inches.
- 267 RAG-SHOP, MILMAN'S ROW. (Sup. 291.) Steps at the center lead to two adjoining doorways, the one at the right closed and the other open. At the left is a large shop-window, in front of which drapery and garments are hung; garments are also hung between the doorways. Above a bureau in the open doorway a face peers out at three children seated on the steps. At the right, a window is indicated above a shelf, below which, near a closed doorway, is a round table with top upturned. Farther at the right a child is standing on the pavement. The butterfly, in outline, is above the shelf, between the doorway and the window. Etching. Height, 5⅞ inches; width, 8⅞ inches.
- 268 THE BARBER'S SHOP. (W. 229.) On each side of a dark passageway is a shop-front with a show-window and an open door; at the extreme left is a third shop-front, with a show-window and a closed door. At the edge of the pavement there is a lamp-post. A man stands in the doorway of the shop at the right; there is a group of people in the passageway, and two children are standing

on the pavement, at the extreme left. On the window-panes of the far shop at the left: "Hair Cutting and Shaving," and below: "Fred Carles," and on the shop-door: "Cut 3" and "Hair Cut 2." The butterfly, shaded, is above the middle of the plate, near the right edge.

Etching. Height, $6\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches.

- 269 THE SHAVING-AND-SHAMPOOING SHOP. (Sup. 294.) At the left of a narrow passageway is a shop with a show-window and an open door, over which hang two bird-cages. Above is the sign: "Shaving and Shampooing." A woman is standing within the doorway; three young women are leaning against the shop-window, and a boy is standing upon the pavement. The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $6\frac{7}{8}$ inches; width, 5 inches.

- 270 JUSTICE WALK, CHELSEA. (Sup. 296.) Behind iron railings are two houses with adjoining open doorways, between two windows on either side. At the right is a third open doorway. In one of the central doorways a woman stands with her left hand on the railing and her right hand on the door-jamb. In front of her are three children. In the doorway at the right two women are standing. On the pavement at the left is a group of four children, and at the right two children are walking away. Near the railing at the extreme left are slight indications of two figures. Between the two windows at the left is the sign: "C. W. Brett, Gardiner." The butterfly, shaded, is near the top of the plate, above the last window at the left.

Etching. Height, $6\frac{1}{2}$ inches; width, $9\frac{3}{8}$ inches.

FIRST STATE: The skirt of the woman in the central doorway is without shading, and there are only short parallel etched lines in the background below her right arm.

Benedict and Freer Collections.

SECOND STATE: Short diagonal dry-point lines are added on the skirt of the woman in the central doorway, and in the background, below her right arm.

Mansfield Collection.

- 271 BIRD-CAGES, CHELSEA. (Sup. 297.) Numerous bird-cages are hung on the front of a shop with an open doorway. At the right is a smaller shop with an open doorway and with a show-window, above which is the sign: "W. Jones." Below is the word "Amber." Three women stand about the doorway of the shop at the right, and two children near the shop-window. On the pavement, at the right a woman is trundling a cart in which there is a baby, and at the left a man stands with his face turned away. The butterfly, in outline, is near the top of the plate, at the left.

Etching. Height, 6 inches; width, 9 inches.

- 272 KING'S ROAD, CHELSEA. In front a girl is wheeling a child in a baby-carriage on a pavement that is bordered, at the left, by a wall on which wares are displayed. Beyond is a corner-shop from which two lanterns project. Over the open door of the shop is a sign with the lettering: "Roebu[ck]." A few people are standing near the door of the shop. The butterfly, in outline, is near the right edge, three-quarters of an inch from the top.

Etching. Height, $4\frac{1}{4}$ inches; width, $2\frac{1}{2}$ inches.

Freer and Mansfield Collections.

- 273 MERTON VILLA, CHELSEA. (Sup. 298.) The front of a long low house is partly seen beyond some tall slender trees and clumps of shrubbery. A woman, bending forward slightly, stands near the shrubbery at the right. Near the left lower corner: "Merton Villa, Chelsea" and "to Trix." The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $5\frac{7}{8}$ inches; width, $8\frac{7}{8}$ inches.

- 274 LITTLE MAUNDER'S. (Sup. 299.) The gabled front of a house with an attic window, two windows in the story below, and, under an awning, a shop-window and a door opening upon the pavement. Down a side street at the right is a lamp-post. On the pavement are a woman and a child. The butterfly, in outline, is below the middle of the plate, near the left edge. Etching. Height, $3\frac{1}{4}$ inches; width, 2 inches. View of a house at Chelsea in which was Maunder's fish-shop, the central shop in the etching entitled "The Fish-Shop: Busy Chelsea" (249); also the subject of a lithograph by Whistler. Freer and Mansfield Collections.
- 275 EXETER STREET. (Sup. 287.) At the right of a shop with a bay window and narrow doorway, is a large shop with open front, before which are fruit-stands under an awning. On the pavement are two girls and near them is a child, and there is a child, slightly indicated, at the extreme right. The butterfly, in outline, is on the lowest central pane of the bay window. Etching. Height, 5 inches; width, $6\frac{7}{8}$ inches.
- 276 BIRD-CAGES, DRURY LANE. (Sup. 289.) A woman with a child in her arms is standing in front of a passageway that leads through a building on which bird-cages are hung. The butterfly, in outline, is on the wall at the left of the passageway. Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{8}$ inches.
- 277 RAG-SHOP, ST. MARTIN'S LANE. Two shops with show-windows are sketchily indicated. The word "Rag" is on a central pane of the window at the right. Two women are standing on the pavement at the left, and at the right are a woman and five children. The butterfly, partly shaded, is at the left. Etching. Height, $3\frac{1}{4}$ inches; width, $7\frac{1}{8}$ inches. Mansfield Collection.

- 278 WIMPOLE STREET. In front of a building entered through a passageway supported by columns, stands a hansom cab, near which a woman, holding up an open umbrella, is walking. The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{7}{8}$ inches.

Mansfield Collection.

- 279 GATES, CITY, LONDON. Between massive gate-posts there are closed gates of ornamental ironwork, for roadway and footways. An equestrian figure is on the post at the left. In front, at the right, a boy is approaching the gates, and near the center is a child wearing a large sunbonnet. The butterfly, in outline, is below the middle of the plate, near the left edge.

Etching. Height, $5\frac{3}{16}$ inches; width, $3\frac{3}{16}$ inches.

Caldwell Collection.

- 280 MARBLES. (Sup. 312.) Three boys, two of them kneeling and one standing between the two, are playing marbles on the roadway in front of a small shop. A boy is seated on the step of the open door of the shop, and a man is partly visible within. A child is standing in front of the shop-window, and a woman stands at the extreme right. The letters "Batey" appear on the wall, at the left. The butterfly is on the wall, at the right of the window.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.

FIRST STATE: The features of the boy kneeling at the right are not expressed. There is a clear space at the right of the woman, and no shading about the seated boy. The butterfly is in outline.

Mansfield Collection. On the impression in this collection Whistler wrote: "1st proof."

SECOND STATE: The butterfly is shaded.

THIRD STATE: The features of the boy kneeling at the right are expressed. There is strong shading at the right of the woman and about the seated boy, and additional shading on the wall and in the upper part of the doorway.

- 281 PETTICOAT LANE. (W. 230.) On the pavement, in front of a window at the left of an open doorway, a woman is standing with her face turned to the right. Nearer the window stands a young boy, and nearer the edge of the pavement a small girl is seated. The butterfly, in outline, is above the middle of the plate, at the left of the woman.

Etching. Height, $3\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches.

FIRST STATE: The shading in the lower part of the doorway is chiefly in parallel vertical lines.

Benedict and Lathrop Collections.

SECOND STATE: Diagonal lines are added extensively throughout the shading of the doorway.

- 282 CLOTHES-EXCHANGE, HOUNDSDITCH. No. 1. (W. 231.) A large warehouse, the lower part of which is open, stands at the end of a broad street lined by tall buildings. The warehouse has a low roof with skylights at the right, and a high wall with a large window, partly boarded up, at the left. Upon the boarding there is the sign: "Philip & Co., Packers." On the pavement at the right is a woman with a broom, and on the pavement at the left two women are carrying children. Beyond are numerous figures. In the roadway, near the front, are some dogs, slightly indicated. The butterfly, in outline, is at the left, below the middle of the plate.

Etching. Height, $6\frac{1}{4}$ inches; width, $9\frac{1}{2}$ inches.

FIRST STATE: The open space is in luminous shadow, and the figures within it are only slightly expressed.

Mansfield Collection. On the impression in this collection

Whistler wrote: "Clothes Exchange, Houndsditch. No. 1. 1st State."

SECOND STATE: The figures within the open space are now well defined against a background of deep shadow. Lines are added on the large window and on the wall above the low roof.

Catalogued by Wedmore as "Old Clothes Exchange."

283 CLOTHES-EXCHANGE, HOUNSDITCH. No. 2. (Sup. 292.)

In a spacious interior with panelling at the end, apparently of glass, are two slender columns, with three round arches, supporting horizontal framework. On every side garments are displayed which many people are inspecting. At the center, near the front, a boy stands with his left hand in his pocket, and at the right three women are seated and a young woman is standing. The butterfly, in outline, is below the middle of the plate, near the left edge.

Etching. Height, $8\frac{15}{16}$ inches; width, $5\frac{7}{8}$ inches.

FIRST STATE: The panels immediately below the horizontal framework are unshaded. The features of the boy in front are scarcely expressed.

Freer and Wrenn Collections. On the impression in the Freer Collection Whistler wrote: "1st State. Only two proofs," and on the impression in the Wrenn Collection Whistler wrote: "1st proof."

SECOND STATE: The boy's features are somewhat defined, but there is almost no difference between this state and the first.

Mansfield Collection.

THIRD STATE: Fine vertical lines are added along the upper row of panels, immediately below the horizontal framework, and vertical and diagonal lines are added on the framework.

Lathrop Collection.

Catalogued in the Supplement as "Clothes Exchange No. 1."

- 284 ST. JAMES'S PLACE, HOUNDSDITCH. (W. 232.) At the right is the open front of a shop with the sign: "M. and E. Levy." Adjoining is a corner-shop with open front, under an awning. Across the street are shops slightly indicated. Many people, rapidly sketched, are in the shops and on the pavements, and in the roadway is a girl carrying a child. The butterfly, in outline, is near the top of the plate, above the awning.
Etching. Height, $3\frac{1}{8}$ inches; width, $6\frac{7}{8}$ inches.

- 285 NUT-SHOP, ST. JAMES'S PLACE. (Sup. 301.) At the right is a shop with open front, before which wares are displayed under an awning. Adjoining is a shop with open doorway and open front, before which, on boards laid on two sets of trestles, are baskets, above which the faces of three children appear. On the pavement in front of the shop at the right, a man is standing, near whom, slightly indicated, are a man and a woman. At the left are three children. Near them is a cat and in the roadway is another cat. The butterfly, in outline, is below the middle of the plate, near the left edge.
Etching. Height, 5 inches; width, $6\frac{7}{8}$ inches.

FIRST STATE: There are some white spaces in the shading of the middle opening in the shop-front at the right.
Mansfield Collection.

SECOND STATE: The middle opening in the shop-front at the right is closely shaded, and there is additional shading in the interiors of both shops.
Lathrop Collection.

- 286 FLEUR DE LYS PASSAGE. (W. 233.) An alley, bounded by buildings on which garments are hung, leads through a shadowy passage to a court, across which, in a round arch, is a large window, back of an iron railing. A lantern projects at the left of the entrance to the passage, above which is the sign: "Entrance to the Exhibition. Clothes Exchange." In front there are

two women, one of them carrying a child, and near them is a dog. Beyond, along both sides of the alley and about the entrance to the passage, are numerous figures. The butterfly, in outline, is at the left of the passage.

Etching. Height, 7 inches; width, $3\frac{1}{16}$ inches.

FIRST STATE: The space enclosed by the round arch is unshaded.

Buckingham and Mansfield Collections.

SECOND STATE: There are patches of strong shading above the round arch and within the passage.

THIRD STATE: There is shading on the lower part of the space enclosed by the iron railing, and there is additional shading above the round arch and within the passage.

- 287 CUTLER STREET, HOUNDSDITCH. (W. 234.) On a street-corner at the left is a shop with open doorway, about which garments are hung and over which is the sign: "B. Abrahams." From the corner of the shop a large lantern projects over the street. Across the street is a row of buildings, with garments hung before some of them. Within the doorway of the shop a woman is seated, and a woman and a man carrying a child are standing near the doorway. A young girl stands in the foreground at the right, and other figures are seen in the street beyond. The butterfly, in outline, is below the middle of the plate, near the right edge.

Etching. Height, $6\frac{15}{16}$ inches; width, $4\frac{7}{8}$ inches.

FIRST STATE: There is comparatively open shading in the doorway.

Freer and Parker Collections. On the impression in the Freer collection Whistler wrote: "Cutler Street, Houndsditch, 1st State."

SECOND STATE: The doorway is heavily shaded.
Mansfield Collection.

- 288 MELON-SHOP, HOUNDSDITCH. (Sup. 281.) A woman of middle age and a young woman are seated at the left, in front of a shop with two large open windows, at the right of which is a narrow open doorway. Within the shop two young women are seated at the right of an elderly man, looking out. Farther within the shop are melons and boxes, and within the doorway is an open ice-box. The butterfly is above the middle of the plate, at the left of the windows.

Etching. Height, 5 inches; width, 7 inches.

FIRST STATE: The interior of the shop and the interior of the doorway are in transparent shadow, and the boxes are almost without shading. The butterfly is in outline.

Mansfield Collection.

SECOND STATE: The features of the woman at the right, within the shop, have been erased. The features of the three other women have been entirely changed, and their figures have been partly redrawn. Through extensive work in dry-point the interior of the shop and the interior of the doorway are in deep shadow, and the boxes are shaded. The butterfly is shaded.

- 289 AFTER THE SALE, HOUNDSDITCH. (Sup. 282.) Seen through a large open doorway, disclosing an empty stall, is a woman standing with arms akimbo, and a woman seated, with a boy by her side. Outside, at the right, is another woman, resting. The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $4\frac{7}{8}$ inches; width, $6\frac{7}{8}$ inches.

- 290 STEPS, GRAY'S INN. (Sup. 283.) A flight of steps at the left leads to a terrace, along the top of which plants are growing. At the foot of the steps is a slender tree and near the extreme right is a similar tree. Women and children, in a group, are seated on the ground in front. Two boys are playing ball beyond them,

and there are children on the steps. The butterfly, in outline, is on the terrace, at the right of the steps.

Etching. Height, $2\frac{5}{8}$ inches; width, $6\frac{1}{16}$ inches.

- 291 THE YOUNG TREE, GRAY'S INN. (Sup. 284.) At the right, in an open space bounded by iron palings, is a slender tree supported by a stake, near which two children are seated on the ground. Beyond, two house-fronts are seen. The butterfly, in outline, is below the middle of the plate, at the right of the tree. Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches. Catalogued in the Supplement as "Gray's Inn Babies."

- 292 GRAY'S INN PLACE. (Sup. 285.) Behind palings, at the end of an enclosed court, stands a house showing four windows at the left and one window at the right, below which the sign: "Gray's Inn Place" appears above a wide passageway. Through the passageway a building is seen on the far corner of a square. Standing in front, at the right, are a boy and a girl with a child in her arms. Two figures are seen across the square. The butterfly, in outline, is above the middle of the plate, near the left edge. Etching. Height, 5 inches; width, 7 inches.

FIRST STATE: There is a white triangular space in the pavement of the passageway.

Mansfield Collection.

SECOND STATE: The triangular space in the pavement of the passageway is filled with dry-point lines.

- 293 SEATS, GRAY'S INN. (Sup. 286.) In front, at the right, a girl is seated on a large garden-seat. Near her stands a girl holding a child. On a similar seat, farther off at the left, other figures are seated. Four windows are slightly indicated in the distance. The butterfly, in outline, is near the right edge of the plate. Etching. Height, $3\frac{1}{8}$ inches; width, 7 inches.

- 294 DOORWAY, GRAY'S INN. In a large building with numerous windows, seen across a lawn, is an ornamented doorway, through which steps lead to a door with a fanlight above. At the left of the doorway the stem of a slender tree is seen, and at the right, near a path in front of the lawn, the stem of a large tree. Two women are seated on a bench at the left, and a small girl, with her back turned, is standing near them on the path. Two children are seated on the lawn, upon which there is a large round ball. The butterfly, in outline, is above the middle of the plate, near the left edge.
Etching. Height, $3\frac{3}{4}$ inches; width, $5\frac{5}{16}$ inches.
Caldwell, Freer, and Mansfield Collections.
- 295 BABIES, GRAY'S INN. Standing in front is a small girl, and seated on the ground at the left are three small girls, all wearing sunbonnets. Across an open space there is the stem of a tree, and in the background is a building showing four long windows. The butterfly, in outline, is below the middle of the plate, near the right edge.
Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{16}$ inches.
Freer and Mansfield Collections.
- 296 CHILDREN, GRAY'S INN. In front, on the grass of a small park, there are ten children. Five are standing; three of these are girls, and two are boys, one with his left hand in his pocket and one with a hoop. A boy and a girl and three small children are seated. On a bench by a tree near a path beyond, a woman and two children are seated. Across the path, where there are numerous trees and the park extends to a large building with windows, two small children are seen. The butterfly, in outline, is at the right, toward the bottom of the plate.
Etching. Height, $6\frac{5}{16}$ inches; width, 5 inches.
Mansfield Collection.
The Gray's Inn etchings appear to have been done in 1887.

- 297 THE LITTLE NURSEMAID. (Sup. 307.) A tall slender young girl wearing a broad-brimmed hat stands at the left of two children, one facing front, the other turning away. The butterfly, in outline, is below the middle of the plate, near the left edge. Etching. Height, $5\frac{1}{16}$ inches; width, $3\frac{3}{4}$ inches.
- 298 CHURCH DOORWAY, EDGEMERE. (Sup. 270.) Below a window with many panes is an arched doorway with closed folding doors. Upon the door at the right notices are posted. The butterfly, in outline, is above the middle of the plate, near the left edge. Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.
- 299 THE COCK AND THE PUMP. (W. 235.) Within a large square bounded by an iron railing four girls are standing in a group, at the left of a strutting cock. Outside the square, in a village street, is a tall pump with a projecting handle, near a trough about which are a number of children. Across the street, on a corner at the right, is a house with a steep roof and overhanging second story. In a similar building on the corner at the left is a shop. Buildings extend along a side street which vanishes in the distance. The butterfly, in outline, is above the tail of the cock. Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{1}{2}$ inches. Mr. Wedmore says that the square is the Market-place, Sandwich.
- 300 SALVATION ARMY, SANDWICH. (W. 236.) Seen across a square, is a row of five houses, the three at the right showing gable ends. In front of these, people are gathered where a flag is displayed. The butterfly, in outline, is near the bottom of the plate, at the right. Etching. Height, $3\frac{1}{8}$ inches; width, $6\frac{7}{8}$ inches. On the impression in the Mansfield collection Whistler wrote: "Salvation Army, Sandwich."

- 301 DOUBLE DOORWAY, SANDWICH. (Sup. 271.) Under a pediment are two adjoining doors. The one at the left is closed; the other is open, disclosing a passageway, at the farther end of which is a window with four panes. At the right is a shop with narrow open doorway and large show-window. In front of the shop-window there is a group of three children. The butterfly, in outline, is below the middle of the plate, near the left edge. Etching. Height, $2\frac{3}{4}$ inches; width, $4\frac{1}{4}$ inches.

FIRST STATE: The shading in the open doorways is slight, and the closed door is nearly a blank space.

Freer and Lathrop Collections.

SECOND STATE: The open doorways are heavily shaded, and a barrel is defined within the doorway of the shop. Panels of the closed door are indicated, and there is additional shading on some of the panes of the shop-window.

- 302 DOORWAY, SANDWICH. (Sup. 272.) Near the center is a doorway with pillars and a pediment. At the right is a large bow window. At the left is a large window with curved arch. A girl with a child in her arms is standing in front of this window. The butterfly is on the window at the right, near the edge of the plate.

Etching. Height, $3\frac{3}{4}$ inches; width, $5\frac{1}{4}$ inches.

FIRST STATE: The upper panel of the door is slightly shaded, and the central cross-piece has no shading. The butterfly is in outline.

Freer, Lathrop, and Mansfield Collections.

SECOND STATE: The upper panel is covered with lines, and diagonal lines shade the cross-piece. The butterfly is shaded.

- 303 BUTCHER'S SHOP, SANDWICH. (Sup. 273.) In a shop on a corner, at the left of a doorway, is a wide window. Within

are seen a man seated and a woman bending over. Outside, between the window and doorway, stands a woman with a child in her arms, and down the street, at the right, a girl and child are walking away. The butterfly, shaded, is on the wall between the wide window and the doorway.

Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

- 304 RAMPARTS, SANDWICH. (Sup. 274.) On the slope of an embankment, below a bushy tree with full foliage, four children are seated at the left and a woman and child at the right. Walking on the top of the embankment are two women, one under a parasol, the other leading a child. At the extreme right there is a windmill. There are two low trees near the windmill, and there is a small tree at the extreme left. The butterfly, in outline, is near the right lower corner.

Etching. Height, $4\frac{1}{16}$ inches; width, $6\frac{7}{8}$ inches.

- 305 BATTERSEA BRIDGE. No. 3. (Sup. 279.) Stretching across the Thames, under a cloudy sky, is a timbered bridge, above which are derricks and in front of which is a river steamboat. In the remote distance there are slight indications of buildings. Stranded near the left lower corner is a rowboat, about which several figures are standing. The butterfly, in outline, is below the middle of the plate, near the right edge.

Etching. Height, 5 inches; width, $6\frac{7}{8}$ inches.

- 306 CHARING CROSS RAILWAY-BRIDGE. (Sup. 293.) A slight sketch of the Charing Cross railway-bridge, taken from a terrace overlooking the Thames Embankment. On the river bank, at the right, is a steamboat-landing. On the embankment, at the left, is a slender tree, near a statue. The butterfly, in outline, is below the middle of the plate, at the left of the tree.

Etching. Height, $5\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches.

- 307 AN EAGLE. (Sup. 369.) An eagle, looking to the right, is perched on the limb of a tree. The butterfly, in outline, is half way up the plate, at the left edge.
Etching. Height, $2\frac{1}{2}$ inches; width, $1\frac{3}{4}$ inches.
Freer and Mansfield Collections.
- 308 WILD WEST. (W. 228.) A sketch of the 'Wild West' arena in London. In a curved open space, a man is standing on a platform at the left and a man is standing by a barrier at the right, and near the center are men and horses. Beyond is a shed, in which there are many people, slightly indicated. The butterfly, in outline, is below the platform.
Etching. Height, $3\frac{5}{8}$ inches; width, $7\frac{1}{4}$ inches.
This etching and the two etchings next described were made in 1887, in London, at exhibitions of the American 'Wild West' Show.
- 309 THE BUCKING HORSE. (Sup. 290.) At the left, in the 'Wild West' arena, is a bucking horse with its rider. Standing near them is a group of figures, and there are scattered figures standing in other parts of the arena. In the background are a number of horses. Two spectators are seated by a railing at the right, and across the arena, at the left, is the grand stand. The butterfly, in outline, is below the bucking horse.
Etching. Height, $3\frac{5}{8}$ inches; width, $7\frac{1}{4}$ inches.
- 310 THE ORATOR. At the right, in the 'Wild West' arena, is the orator, aloft on his platform; at the left are two rough-riders, standing near a horse, and in the background are several mounted horsemen. In front, at the left, a woman and a young girl are looking on. Bordering the arena, at the left, is the grand stand, beyond which rises a tall ladder. The butterfly, in outline, is at the right, an inch and a quarter from the bottom of the plate.
Etching. Height, $4\frac{5}{8}$ inches; width, 7 inches.
Mansfield Collection.

- 311 PORTSMOUTH CHILDREN. (Sup. 275.) In the foreground and at the right, children are playing on a beach, upon which boats with raised sails lie stranded. In the distance, across a sheet of water, are numerous boats under sail. The butterfly, in outline, is in the right lower corner.
Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.
This etching and the eleven etchings next catalogued were done July 27, 1887, on the occasion of the Naval Review in honor of Queen Victoria's Jubilee.
- 312 TILBURY. (Sup. 276.) In front, on a broad reach of the Thames, there are people in two rowboats; beyond, near the center, are a brig and a sailboat; at the right are three steamboats, near a large white steamer. Farther away there is a sloop under sail, and in the distance there is a confusion of shipping, under a cloudy sky. On the river bank, at the left, there stands a massive building. The butterfly, shaded, is below the middle of the plate, near the left edge.
Etching. Height, $3\frac{3}{8}$ inches; width, $6\frac{1}{8}$ inches.
One of the "Naval Review Series."
- 313 VISITORS' BOAT. (W. 237.) At the right, across a broad expanse of water, lies a side-wheel steamboat, crowded with people, near a sloop with bare mast. Beyond, in the center, is a sloop under sail. Farther away, at the left, is a large war-ship. In the distance is a long line of vessels dressed with bunting. Below the middle of the plate, in the center, are three stooping figures. The butterfly, in outline, is near the left lower corner.
Etching. Height, $6\frac{7}{8}$ inches; width, 5 inches.
One of the "Naval Review Series."
Wedmore's brief description belongs to "Monitors."
- 314 TROOP-SHIPS. (W. 238.) Across a wide water is a double line of ships dressed with bunting. In front of the central ship

there is a sloop under sail. At the right are a launch and a steamboat, and beyond them are small boats under sail. The butterfly, in outline, is at the right, near the bottom of the plate. Etching. Height, $4\frac{5}{16}$ inches; width, $6\frac{7}{8}$ inches. One of the "Naval Review Series."

- 315 MONITORS. (W. 239.) In front, at the left—apparently on an excursion-boat—three people are seated, one of them reading from a book, and beyond them a girl and a man are standing. Across the water, at the right, are two large monitors. In the distance are other war-vessels and a few small boats under sail. The butterfly, in outline, is below the group on the boat. Etching. Height, $5\frac{1}{2}$ inches; width, $8\frac{5}{8}$ inches. One of the "Naval Review Series."
- 316 THE TURRET-SHIP. Near the center, across wide water, is a ship with dark hull. At the left is a white boat dressed with bunting. In the distance there are numerous vessels. The butterfly, in outline, is below the middle of the plate, at the right. Etching. Height, $4\frac{5}{16}$ inches; width, $6\frac{7}{8}$ inches. Freer and Mansfield Collections. One of the "Naval Review Series."
- 317 SOUTHAMPTON DOCKS. (W. 240.) Across the water are large sheds, behind a fence of open palings, and at the right is a timber-yard, near which two steamships are lying, side by side. The butterfly, in outline, is near the bottom of the plate, at the left. Etching. Height, $2\frac{3}{16}$ inches; width, $6\frac{7}{8}$ inches. One of the "Naval Review Series."
- 318 BUNTING. (W. 241.) Extending to the top of the plate is a line of flying signals, seen from the deck of the ship to which they belong. On the deck are five figures, three in the dress of

sailors. Beyond, at the right, there are vessels also dressed with bunting. The butterfly, in outline, is toward the left, below the figures.

Etching. Height, $6\frac{1}{8}$ inches; width, $4\frac{7}{8}$ inches.

One of the "Naval Review Series."

- 319 DIPPING THE FLAG. (W. 242.) In front, at the left, there is a flagpole with a swirling flag. Over the water, at the right, is a large war-ship, near much smaller ships. In the distance a line of vessels stretches across the scene. The butterfly, in outline, is at the left of the flagpole.

Etching. Height, $3\frac{1}{8}$ inches; width, $6\frac{1}{8}$ inches.

One of the "Naval Review Series."

- 320 THE FLEET, EVENING. (W. 243.) Near the center lies a sloop with jib down and sail partly lowered. On either side is a boat under sail. In the distance are lines of war-ships dressed with bunting. The butterfly, in outline, is at the right, near the bottom of the plate.

Etching. Height, $5\frac{1}{2}$ inches; width, $8\frac{1}{8}$ inches.

One of the "Naval Review Series."

FIRST STATE: There are patches free from lines on the upper part of the partly-lowered sail.

SECOND STATE: Strong etched lines are added on the sail, where the patches were.

- 321 RETURN TO TILBURY. (W. 244.) A number of ships are sailing away in the distance. There are some slight indications of clouds above them, and suggestions of land at the left. The butterfly, in outline, is below the middle of the plate, near the left edge.

Etching. Height, $5\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches.

One of the "Naval Review Series."

- 322 LANDING-STAGE, COWES. (W. 245.) Near the center are four ladies, under an awning, watching vessels in the distance. At the right a man is seated, holding a newspaper or program. The butterfly, in outline, is below the middle of the plate, near the left edge.
Etching. Height, $5\frac{5}{8}$ inches; width, $3\frac{3}{4}$ inches.
One of the "Naval Review Series."
Catalogued by Wedmore as "Ryde Pier."
- 323 LITTLE CHELSEA. (W. 246.) Across the Thames, on the embankment, are houses in line with a church tower surmounted by a flagpole. Out in the river, at the left, is a long barge with a seated figure at the tiller. There are suggestions of a boat-landing, with three clusters of spiles in front, at the right. The butterfly, shaded, is below the barge.
Etching. Height, 2 inches; width, $3\frac{1}{4}$ inches.
An impression in the Freer Collection, formerly in the Hutchinson Collection, is labelled: "Little Chelsea."
Mr. Wedmore says that this and the dry-point of Windsor were done in connection with a memorial to Queen Victoria, when Mr. Whistler was President of the Society of British Artists.
Catalogued by Wedmore as "Chelsea (Memorial)."
- 324 WINDSOR. No. 1. (W. 247.) Windsor Castle, seen across the Thames. The buildings are shown in reverse; St. George's Chapel and the Belfry Tower, below which is a boat house, appearing at the left of the Round Tower. The butterfly, in outline, is in the lower part of the plate, at the left.
Dry-point. Height, $5\frac{5}{8}$ inches; width, $3\frac{3}{4}$ inches.
FIRST STATE: The buildings and their reflections are slightly indicated. The flag on the Round Tower is unshaded.
SECOND STATE: The flag is slightly shaded, and vertical lines are added in the reflections at the left.
Mansfield Collection.

THIRD STATE: Shading is added under the parapet of the Round Tower and on the lower buildings at the right. Numerous fine vertical lines are added in the reflection of the Round Tower, immediately under the bank, and a few vertical lines are added in the reflections immediately below the boat house. Benedict and Vanderbilt Collections.

FOURTH STATE: Vertical lines are added in the reflections at the right, and the work elsewhere is strengthened. Freer Collection.

- 325 WINDSOR. No. 2. (Sup. 277.) Another view of Windsor Castle, seen across the Thames; the buildings also shown in reverse. The Round Tower, with flag flying, appears at the right, and St. George's Chapel and the Belfry Tower appear at the left. There are light clouds in the sky and extensive reflections in the river. The butterfly, in outline, is near the left lower corner, below a projecting bush. Etching. Height, $5\frac{1}{8}$ inches; width, $3\frac{3}{4}$ inches. Freer and Mansfield Collections.

- 326 ABBEY JUBILEE. (Sup. 288.) A sketch of temporary galleries, ranged at the right and crowded with people, within Westminster Abbey. The butterfly, in outline, is below the middle of the plate, at the right edge. Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches. Etched in 1887, during the service in commemoration of Queen Victoria's Jubilee.

FIRST STATE: In pure etching. Mansfield Collection.

SECOND STATE: Fine lines in dry-point are added within the curve of the arch at the right and below the arch, and elsewhere in the shading. Freer Collection.

- 327 JUBILEE PLACE, CHELSEA. (Sup. 295.) Across an open space is a row of two-story houses, with shops in their lower stories. On the street-corner, at the left, a lamp-post stands in front of a large building with a narrow doorway. Women and children are on the pavement in front of the shops. The butterfly, in outline, is on the corner building, toward the top of the plate.

Etching. Height, $5\frac{1}{2}$ inches; width, $8\frac{5}{8}$ inches.

- 328 THE FUR CLOAK. (W. 221.) A woman stands facing front, but looking slightly to the right, enveloped in a cloak which reaches to her feet. There is shading in the background. The plate is unsigned.

Dry-point. Height, $8\frac{1}{2}$ inches; width, $4\frac{7}{8}$ inches.

FIRST STATE: The face is narrow, and the shading in the background is expressed for the most part in fine lines.

Mansfield Collection. On the impression in this collection Whistler wrote: "Fur Cloak, 1st State."

SECOND STATE: The face is broadened, and a number of strong diagonal lines are added in the background, at the right of the figure and near the top of the plate.

- 329 NORA QUINN. (W. 367.) A full-length sketch of a young woman wearing a hat, who sits turned well to the left, but looking toward the front, her folded hands resting upon her lap. There is slight shading in the background. The butterfly, in outline, is at the left, in the upper half of the plate.

Dry-point. Height, $8\frac{7}{16}$ inches; width, $4\frac{5}{16}$ inches.

Caldwell and Mansfield Collections.

- 330 MISS LENOIR. (W. 222. Sup. 309.) A three-quarter length sketch of a young woman wearing a fur-trimmed coat and a hat with tilted brim, who sits turned slightly to the left, but looking

toward the right. The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

Catalogued by Wedmore as "Woman Seated."

- 331 THE LITTLE HAT. (Sup. 306.) A half-length portrait of a young woman wearing a close-fitting jacket and a peaked hat with feathers, who sits turned to the right, but looking toward the front. There is shading in the background. The butterfly, in outline, is above the middle of the plate, near the right edge. Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{1}{2}$ inches.

- 332 THE MANTLE. A young woman wearing a mantle and a broad-brimmed hat with peaked crown stands turned toward the left, but looking to the front. The skirt of her dress reaches only to her ankles. The plate is unsigned.

Etching. Height, $3\frac{1}{4}$ inches; width, 2 inches.

Freer and Mansfield Collections.

- 333 CAMEO, No. 1. (W. 224.) A young woman seated, with a knotted kerchief on her head, and wearing thin drapery, bends forward to the right, gazing into the face of a reclining child. The butterfly, in outline, is below the middle of the plate, at the right. Etching. Height, $6\frac{7}{8}$ inches; width, 5 inches.

Catalogued by Wedmore as "Mother and Child."

- 334 CAMEO, No. 2. (Sup. 311.) A lightly draped young woman wearing a kerchief bound about her head is seated on a divan, bending forward to the right, over a child apparently asleep. The butterfly, in outline, is toward the top of the plate, at the left. Etching. Height, $6\frac{7}{8}$ inches; width, 5 inches.

- 335 THE JAPANESE DRESS. A young woman with a kerchief about her head, and wearing a dress of a Japanese pattern, is

seated in a chair. She faces to the right and is reading a newspaper. The butterfly, in outline, is above the middle of the plate, near the right edge.

Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

Caldwell Collection.

- 336 BABY PETTIGREW. (Sup. 308.) A sketch, upon the upper part of the plate, of a lightly clad child with flowing hair, who sits looking toward the right, her legs turned to the left. The feet and arms are incomplete. There is shading in the background, especially about the head and shoulders. The butterfly, in outline, is at the left of the child.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{7}{8}$ inches.

- 337 GIPSY BABY. A little girl, turned slightly to the right, but looking toward the front, is seated on the knee of an older girl wearing a hat, who sits turned toward the left. The butterfly, in outline, is below the middle of the plate, near the right edge. Etching. Height, $3\frac{7}{8}$ inches; width, $2\frac{5}{8}$ inches.

Freer and Mansfield Collections. On the impression in the Freer Collection Whistler wrote: "Gipsy Baby."

Also known as "The Greedy Baby."

- 338 RESTING BY THE STOVE. A sketch of two nude women wearing kerchiefs on their heads, the one at the left standing, the other seated on a box, reading. A stove-pipe is indicated in the background. The butterfly, in outline, is below the middle of the plate, near the left edge.

Etching. Height, $4\frac{1}{8}$ inches; width, 3 inches.

FIRST STATE: In pure etching.

SECOND STATE: Diagonal lines in dry-point are added along the contour of the left leg of the seated woman, and across her leg.

Freer Collection.

- 339 LITTLE NUDE FIGURE. The nude figure of a young woman, who stands turned to the right and looking down, her right arm hanging by her side and her left arm, which lacks the hand, somewhat extended. There is firm shading in the background. The butterfly, in outline, is at the left edge of the plate, toward the bottom.

Etching. Height, $3\frac{1}{4}$ inches; width, 2 inches.

Freer Collection.

- 340 MODEL STOOPING. (Sup. 303.) The nude figure of a young girl, turning to the left and stooping low, as if picking up something with both hands. There is shading in the background. The butterfly, shaded, is below the middle of the plate, near the left edge.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.

FIRST STATE: The space immediately above the girl's back is free from lines.

Caldwell Collection.

SECOND STATE: Short vertical lines in dry-point are added above the girl's head and back.

Lathrop Collection.

- 341 NUDE FIGURE RECLINING. (Sup. 304.) The nude figure of a woman wearing a turban, who reclines at full length on a couch, her head resting on a pillow at the right, her right hand raised to her breast, her left arm resting on the couch. A suggestion of the butterfly, shaded, is on the pillow.

Etching. Height, $7\frac{1}{2}$ inches; width, $10\frac{1}{2}$ inches.

- 342 BINDING THE HAIR. (Sup. 305.) A nude woman stands facing toward the right, her hands upraised, arranging her hair. There is some shading in the background. The butterfly, in outline, is below the middle of the plate, near the left edge.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.

On the impression marked "1st proof" Whistler wrote: "Binding the Hair."

- 343 MODEL WITH FAN. A sketch of a young woman wearing slippers and with drapery falling behind from her shoulders, but otherwise nude, who stands with right foot advanced and head turned to the right. She looks toward the front, waving a fan in her right hand. The butterfly, in outline, is half way up the plate, at the left of the figure.
Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{7}{8}$ inches.
Freer Collection.

- 344 LITTLE MODEL SEATED. The nude figure of a girl seated, facing to the right, her right arm thrust backward, as if supporting her body—all in deep shadow. The plate is unsigned.
Dry-point and Aquatint. Height, 10 inches; width, 7 inches.
Freer Collection. The impression in this collection is thought to be the only one taken from the plate.

- 345 YOUNG WOMAN STANDING. (Sup. 371.) The figure of a tall young woman wearing a dress with flounces, who stands turning toward the right, with arms akimbo. The face is only slightly indicated. The plate is unsigned.
Etching. Height, $8\frac{7}{16}$ inches; width, $4\frac{5}{16}$ inches.
Mansfield Collection. On the back of this impression Whistler wrote: "Only proof."

- 346 NUDE WOMAN STANDING. (Sup. 372.) The figure, slightly indicated, of a nude woman, who stands with her head turned toward the left, her arms hanging by her side. Below the knees the legs are merely suggested. The plate is unsigned.
Etching. Height, $8\frac{7}{16}$ inches; width, $4\frac{7}{8}$ inches.
Freer and Mansfield Collections.

- 347 THE BEACH, OSTEND. At the left, two women are seated on a bench near the water's edge, one protected by an umbrella. Near them stands a woman looking out to sea. At the extreme left is a group of women and children, standing back from a spindle topped with a globe. At the right, in the foreground a child is standing and a child is seated, and near the water two children are bending over. In the distance are two boats under sail. The butterfly, in outline, is on the beach, at the left. Etching. Height, $3\frac{3}{16}$ inches; width, $7\frac{1}{8}$ inches. Freer and Mansfield Collections.
- 348 FISHING-QUAY, OSTEND. (Sup. 318.) Across a broad open space, masts are seen above the edge of the quay. A high building, slightly indicated, is at the right, and a low building, more fully expressed, is at the left. Two women are standing in the foreground at the right, and there are other figures on different parts of the quay. The butterfly, in outline, is below the middle of the plate, at the left. Etching. Height, 5 inches; width, 7 inches.
- 349 FISH-MARKET, OSTEND. In an open space, with buildings in the background, groups of women and children are standing about a large market-stand. In front there is a woman; at the right are two women and two children; at the left are three children. Nearer the buildings there are numerous figures. The butterfly, in outline, is above the middle of the plate, near the left edge. Etching. Height, $3\frac{1}{16}$ inches; width, $5\frac{1}{8}$ inches. Freer and Mansfield Collections.
- 350 CANAL, OSTEND. (W. 248.) Across a canal is a flat landscape, with scattered houses in the distance, under a cloudy sky. There are slight indications of a few figures here and there. The butterfly, in outline, is at the left, in the lower part of the plate. Etching. Height, $2\frac{3}{16}$ inches; width, $6\frac{15}{16}$ inches.

- 351 MARKET-PLACE, BRUGES. (W. 255.) Beyond the market-place rises the Hotel de Ville, with its belfry and round-arched entrance and many pointed windows. On a side street at the left are two houses, beyond which appears the spire of a church. In the open space at the right are four women, and at the left are numerous figures. The butterfly, in outline, is half way up the plate, near the right edge.
Etching. Height, $3\frac{5}{8}$ inches; width, $5\frac{1}{4}$ inches.

- 352 CHURCH, BRUSSELS. (W. 249.) Opening out of a church interior, in which are numerous vacant kneeling-chairs, are two chapels, partly in shadow, each with a supporting column. On a wall at the right there is a large disc, and in the church, at the left, hangs a chandelier. A woman is kneeling in the church; a man is standing in the chapel at the right, and in the other chapel a number of people are kneeling. The butterfly, in outline, with radiations, is above the middle of the plate, near the left edge.
Etching. Height, $4\frac{5}{8}$ inches; width, $6\frac{5}{8}$ inches.

FIRST STATE: The shadows within the chapels are expressed by short diagonal and vertical lines. The figure of the woman kneeling is in outline.

Benedict Collection.

SECOND STATE: Longer diagonal lines, that run from left to right, cross the earlier shading within the chapel at the left. Freer and Mansfield Collections.

THIRD STATE: Through elaboration with dry-point each chapel is now in deep shadow. The cape of the woman kneeling is shaded by fine dry-point lines.

Lathrop Collection.

FOURTH STATE: Numerous diagonal lines are added upon the wall at the left of the large disc, and within the interior of each chapel.

Mansfield Collection.

- 353 A COURTYARD, BRUSSELS. (W. 250.) The courtyard, in the center of which stands a tall lamp-post, is surrounded on three sides by high buildings. The building at the far end has many windows and has a central gable surmounted by an architectural ornament. About the courtyard there are numerous figures. The butterfly, shaded, is above the middle of the plate, at the right. Etching. Height, $8\frac{1}{2}$ inches; width, $4\frac{7}{8}$ inches. On the impression in the Benedict Collection Whistler wrote: "A Courtyard, Brussels."
- 354 GRAND' PLACE, BRUSSELS. (W. 251.) Beyond the market place rises the broad façade of a palace with rows of windows between tall columns. The central columns support a pediment filled with sculptured figures, above which runs a balustrade surmounted by four great urns. In the open space are numerous figures. The butterfly, in outline, is above the middle of the plate, near the right edge. Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{5}{8}$ inches.
- 355 PALACES, BRUSSELS. (W. 252.) Beyond an open space, the elaborately decorated façade of a narrow palace, with long windows closely placed, appears between two palaces, less fully indicated, on each of which are sculptured figures. A carriage waits in front of the palace at the left. In the open space are a number of people, some standing and some seated, and there are flower-pots and trestles and other signs of a flower-market. The butterfly, in outline, is above the middle of the plate, at the left. Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{1}{2}$ inches.
- 356 THE BARROW, BRUSSELS. (W. 253.) A market-barrow stands in the street, before a wide and high open doorway. At the right there is a smaller open doorway, above which, on the outer wall, is a cross. Beyond the barrow two girls are seated. In the doorway at the right two women are standing, and at the

right, in the street, a tall girl is standing near a child slightly indicated. The butterfly, in outline, is half way up the plate, near the right edge.

Etching. Height, $4\frac{5}{8}$ inches; width, $6\frac{7}{8}$ inches.

FIRST STATE: The interior seen through each of the doorways is slightly shaded.

Benedict and Mansfield Collections. On the impressions in both collections Whistler wrote: "The Barrow—Quartier des Marolles, Brussels," and "1st State."

SECOND STATE: Shading is added within both doorways, but there is still a large space only slightly shaded within the main doorway.

Lathrop Collection.

THIRD STATE: The shading is heavy and nearly uniform within each doorway.

- 357 HIGH STREET, BRUSSELS. (W. 254.) On the street, before a building with a large shop-window in the center and two doorways on either side, many people are gathered. Standing at the left is a man with a market-barrow. From two of three windows above, people are looking out. The butterfly, in outline, is at the left of the central upper window.

Etching. Height, $4\frac{5}{8}$ inches; width, $6\frac{7}{8}$ inches.

FIRST STATE: In the open doorway at the extreme right, which has very little shading, appears a second butterfly, in outline. The shading in the other doorways is comparatively slight. Through the second doorway from the right a well-defined window is seen.

Wrenn Collection. On the back of the impression in this collection Whistler wrote: "La Rue Haute, Brussels, 1st State."

SECOND STATE: There is close shading in all the doorways. The butterfly in the doorway at the extreme right is obscured, and the window which was seen through the next doorway

has been obliterated. There is additional shading on some of the panes of the large windows.

The Rue Haute, or Hoogstraat, is in the Quartier des Marolles.

- 358 FLOWER-MARKET, BRUSSELS. (Sup. 346.) Beyond an open space rise the façades of three tall buildings, of four stories each. The second story of the central building has a stone balcony. People are passing on the pavement, and in front are a trestle, umbrella and other signs of a flower-market. The butterfly, in outline, is below the middle of the plate, at the right edge. Etching. Height, $6\frac{5}{16}$ inches; width, $2\frac{1}{16}$ inches. Catalogued in the Supplement as "A Guild House, Brussels."

- 359 GOLD-HOUSE, BRUSSELS. (Sup. 347.) Steps between iron railings lead to a doorway flanked by narrow windows, above which are broad windows between tall columns supporting a pediment surmounted by an equestrian statue. In the street are a few figures, sketchily indicated. The butterfly, in outline, is above the middle of the plate, near the right edge. Etching. Height, $6\frac{7}{8}$ inches; width, $2\frac{1}{16}$ inches.

- 360 HOUSE OF THE SWAN, BRUSSELS. (Sup. 349.) Curved steps, guarded on the right by an iron railing, lead to the open doorway of a tall narrow house with three stories. An elaborate ornamentation over the doorway suggests the sign of "The Swan." Above is a window of four panes, below a long central window opening on a massive balcony. In each story there are windows on either side. Figures are seen within the doorway, on the steps and on the pavement. The butterfly, in outline, is at the right of the railing. Etching. Height, 7 inches; width, $2\frac{1}{16}$ inches.

- 361 ARCHWAY, BRUSSELS. (Sup. 350.) At the left of an archway is a shop with two show-windows, next a narrow open door-

way reached by steps. At the right is a house which shows two long windows in front. Seen through the archway, is a street lined on the right with houses. Over the shop is a sign reading: "Vandembroeck — Gebecker — Boulanger. 337." There is a woman seated on the steps, with a child in front of her, and three men and a child are standing near them. A man is seated near two women standing by the wall of the house at the right. There are women and children here and there in the street in front, and in the distant street. The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $4\frac{1}{16}$ inches; width, $8\frac{1}{2}$ inches.

- 362 BRUSSELS CHILDREN. (Sup. 352.) A child is seated in a chair at the right of a hand-barrow filled with baskets of fruit, and two children are seated back of her. Behind the barrow a girl is standing by an open doorway from which a girl is looking out. A woman is standing in the background at the right. The butterfly, in outline, is above the middle of the plate, near the left edge.

Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

- 363 BUTTER STREET, BRUSSELS. (Sup. 348.) At the right is a house with a large shop-window, next a closed door, a second story with three narrow windows, and a sloping roof with two dormer-windows. Adjoining at the left is a three-storied house with a high doorway and numerous windows, and a flat roof. A woman is standing in front of the doorway at the left; other figures, slightly indicated, are on the pavement, and two children are hurrying through the street. The butterfly, in outline, is below the middle of the plate, near the right edge.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{1}{16}$ inches.

The Rue du Beurre runs from the Grand' Place to the Bourse. Catalogued in the Supplement, through printer's error, as "Butler Street."

- 364 LITTLE BUTTER STREET, BRUSSELS. (Sup. 353.) At the far end of a narrow street, lined with high walls, is a four-storied building with notched gable, at the right of which an archway leads through another gabled building. A lantern projects from a wall on the left, and a frame for telegraph wires is visible on the roof of a tall building in the distance. In the street are many people. The butterfly, in outline, is below the middle of the plate, near the right edge.

Etching. Height, $7\frac{3}{8}$ inches; width, $3\frac{1}{4}$ inches.

Freer and Mansfield Collections. On the impression in the Mansfield Collection Whistler wrote: "Little Butter Street, Brussels." Catalogued in the Supplement as "Street, Brussels."

- 365 RUE DE LA ROCHEFOUCAULT. (Sup. 316.) Five shops fill the front of a building upon which, at the right, is the sign: "Rue de [l]a Rochefoucault." In front of the shop nearest the extreme left, is a fruit-stand, before which a woman and a child are lingering. In front of the second shop stands a woman who is conversing with a man seated within. Standing within the third shop is a woman bending over a counter. In the adjoining shop, which displays two announcements of "Huitres du Jour," a woman is seated. Within the shop near the extreme right are two women, both with their backs turned. The butterfly, shaded, is between the second and third shop-windows.

Etching. Height, $5\frac{1}{8}$ inches; width, $8\frac{1}{2}$ inches.

Benedict and Mansfield Collections. On the impression in the Benedict Collection Whistler wrote: "Rue de la Rochefoucault" and "1st proof." On the impression in the Mansfield Collection Whistler wrote: "1st state, 2nd proof."

- 366 QUAI DE MONTEBELLO. (Sup. 317.) Wares are displayed under awnings in front of a large building showing two rows of upper windows. Over one of these awnings is a sign reading, rather indistinctly: "Fque de Compass." In front of the door-

way under this awning a man is standing. Under the awning at the right two women and a man are inspecting the wares. Under the awning at the extreme left two women are seated, with a dog at their feet. The butterfly, in outline, is above the awning under which the women are seated.

Etching. Height, $5\frac{5}{8}$ inches; width, $8\frac{7}{8}$ inches.

- 367 PASSAGES DE L'OPERA. (W. 256.) Across a pavement on which are trees and kiosques, a passageway between shops with awnings opens below the round arch of an entresol, above which is a long balcony with an iron railing. A sign over the passageway reads: "Passages de l'Oper[a]," with the indistinct name of a café below. A sign over the awning at the right reads: "[V]ins & Liqueurs." There are people on the pavement and in the passageway. The butterfly, in outline, is half way up the plate, near the right edge.

Etching. Height, 5 inches; width, $8\frac{1}{2}$ inches.

- 368 PLACE DAUMONT. (Sup. 326.) On the right side of a street curving to the left is a row of picturesque houses, and on the corner at the left is a house with an awning. The word "Vieux" is seen on the projecting side of the third house at the right. At the opening of the street is a covered vehicle, and a market-booth stands in an open space in front. Two girls are standing in the open space, and there are people in the street. In the left lower corner of the plate, indicated faintly: "Place Daumont." The butterfly, shaded, is on the roof of the nearest house at the right.

Etching. Height, $5\frac{5}{8}$ inches; width, $3\frac{7}{8}$ inches.

- 369 COURTYARD, RUE P. L. COURIER. (Sup. 351.) At the far side of a courtyard, two buildings form an angle. In the building at the left is a closed door, near a large window in front of which a woman is standing. Above are two windows, one of

them at the angle, back of a curved balcony supported by an elliptical arch. Clothing is hung on a line stretched from the wall at the right to the upper window at the left. The butterfly, shaded, is above the door.

Etching. Height, $5\frac{3}{4}$ inches; width, $3\frac{1}{8}$ inches.

Described also (Sup. 333) as "Windows opposite Hotel, Bourges."

- 370 THE WINE-SHOP. Below two windows, between which a shrub is growing, is a shop-front with the sign: "Fils Couvreur." At the right, a passageway bearing the number "45" leads to a court, at the far end of which, near a large window, is an open doorway in which a woman is standing. In front of the shop a woman stands with a child in her arms. At her left is a child wearing a sunbonnet, and at her right are faint indications of three children. The butterfly, shaded, is half way up the plate, at the right edge.

Etching. Height, $6\frac{5}{16}$ inches; width, $4\frac{5}{16}$ inches.

Mansfield Collection. This impression is perhaps unique.

- 371 RAILWAY-STATION, VOVES. (Sup. 319.) At the left of a railway-track stands a horse with a cart in which there are two people. Close by stands a woman with a wheelbarrow. Across the track is a post with signal set. In the distance is a windmill, at the left of a long line of trees, with buildings here and there, extending far to the right.

Etching. Height, $5\frac{1}{16}$ inches; width, $8\frac{5}{8}$ inches.

FIRST STATE: There is no butterfly.

Freer and Mansfield Collections. On the impression in the Mansfield Collection Whistler wrote: "1st proof, 1st State."

SECOND STATE: The butterfly, in outline, is an inch from the bottom of the plate, and two and five-eighths inches from the right edge.

Wrenn Collection.

- 372 RUE DES BONS ENFANTS, TOURS. (Sup. 320.) At the angle of a street turning to the right is a four-storied house, through which runs a passageway, at the left of a closed doorway. Over the passageway are ventilating shutters and number "22." In the second story is a long window, with shutters partly open, behind a balcony with iron railing. In the third story is a similar window, open behind a similar balcony, and in the fourth story is a smaller window. There are people in the passageway, and two figures in the open window. The butterfly, shaded, is above the middle of the plate, near the left edge.
Etching. Height, $5\frac{1}{16}$ inches; width, $3\frac{1}{8}$ inches.

FIRST STATE: There is comparatively slight shading within the passageway, and a space is left blank between the shutters of the second-story window.

Wrenn Collection.

SECOND STATE: Fine diagonal lines in dry-point, running from left to right, are added in the upper part of the shading within the third-story window, and fine dry-point lines are added in the shading of the passageway.

Mansfield Collection.

THIRD STATE: There is heavy shading within the passageway, bringing the figures into stronger relief. The space between the shutters of the second-story window is shaded throughout, and there is additional work in dry-point in the open window.
Lathrop Collection.

- 373 HÔTEL CROIX BLANCHE, TOURS. (Sup. 321.) Standing well out in a court is a tower with a large open doorway, above which are two narrow windows, one high above the other. Projecting in front is a lantern. On each side is a building showing an open doorway and windows. Foliage extends to the tower from the left. In the court at the right there is a man carrying a bucket, and about the court are numerous fowls. The butter-

fly, shaded, is above the middle of the plate, at the right of the tower.

Etching. Height, $6\frac{15}{16}$ inches; width, $4\frac{7}{8}$ inches.

FIRST STATE: There is comparatively open shading, in parallel lines, in the center of the doorway of the tower.

Lathrop Collection.

SECOND STATE: The doorway of the tower is closely shaded throughout, and there is additional shading in the doorway at the right.

- 374 MARKET-PLACE, TOURS. (Sup. 322.) In an ample open space there are groups of market-women, standing in front of booths at the left and gathered near a cart at the right. Beyond the booths rises a tall gabled house with open window in the second story. Back of the cart is a building from which a lantern projects and on the door of which are indistinct signs. On a cross-street beyond is a house showing two chimneys. The butterfly, shaded, is on the first story of the gabled house. Etching. Height, $10\frac{1}{16}$ inches; width, $5\frac{1}{16}$ inches.

- 375 LITTLE MARKET-PLACE, TOURS. (Sup. 324.) A market-place, with booths on either side and tall houses at the left. At the far end a passageway extends through a square tower-like structure, set between two buildings. Above the passageway is the sign: "Hôtel—Halles Centrales—Raymond Fils," and upon the building at the left is the sign: "Hôtel." There are people about the booths and near the passageway, and there is a dog in the foreground, at the left. The butterfly, shaded, is below the middle of the plate, at the right edge. Etching. Height, 5 inches; width, $6\frac{15}{16}$ inches.

- 376 HANGMAN'S HOUSE, TOURS. (Sup. 323.) Under a decorated canopy is a doorway with raised sill and round arch, in

which are closed doors separated by a carved stile, below a lunette filled with intricate ironwork. A boy and a girl are seated at the left, upon the door-sill. The butterfly, shaded, is on the outer wall, at the left of the children.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{7}{8}$ inches.

This is the doorway of the house of Tristan l'Ermite, the infamous provost of Louis XI.

FIRST STATE: The children's figures are without shading.
Freer and Mansfield Collections.

SECOND STATE: There is shading on the figures, and there is additional work upon the arch of the canopy, and elsewhere throughout the plate.

- 377 CELLAR-DOOR, TOURS. (Sup. 325.) Within an open doorway at the right, a woman is ascending a staircase. Above a recess in the wall at the left is a balcony on which a woman is standing, in front of a narrow opened window. The butterfly, shaded, is on the wall, above the doorway.

Etching. Height, $5\frac{3}{4}$ inches; width, $3\frac{1}{8}$ inches.

FIRST STATE: There is only slight shading within the doorway at the right and within the open window.
Caldwell Collection.

SECOND STATE: There is strong shading within the doorway and within the open window, bringing both of the figures into greater relief.

- 378 CHÂTEAU BRIDOREZ, TOURAINE. (Sup. 327.) A woman with a child in her arms is standing under a tree at the left, in the garden of a château, the steep roof and the turrets of which appear in the background. The butterfly, shaded, is at the right, on the wall of the château.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{5}{8}$ inches.

Catalogued in the Supplement as "Château."

- 379 CHÂTEAU, TOURAINE. (Sup. 328.) A long flight of steps, at the right of a low, thatched structure, leads up to a château, slightly sketched, in the background. Below the steps stands a woman wearing a hat. The butterfly, shaded, is near the bottom of the plate, at the left of the woman.
Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{7}{8}$ inches.
Lathrop Collection. It is thought that there are not more than two impressions from this plate.
- 380 DOORWAY, TOURAINE. (Sup. 329.) There are two children seated on the pavement in front of an open doorway, at the left of which is a double window, the right half of which is open. The butterfly, shaded, is near the top of the plate, almost in the center.
Etching. Height, $3\frac{1}{8}$ inches; width, $5\frac{3}{4}$ inches.
- 381 CHÂTEAU VERNEUIL, TOURAINE. (Sup. 354.) Back of a paling which borders water in which strong reflections are cast, is a mass of trees, above which rise the roofs and chimneys of a château. The butterfly, shaded, is near the left edge of the plate toward the top.
Etching. Height, $6\frac{5}{16}$ inches; width, $4\frac{5}{16}$ inches.
- 382 MAIRIE, LOCHES. (W. 259.) Seen across a narrow street, at its turn by a high building on the right, is the façade of a renaissance house. A small rounded doorway opens upon the pavement; in the second story is a window with partly opened shutters below and closed sashes above; in the third story is a closed window, behind a stone balcony; in the steep roof is a dormer-window, set in carved stone and boarded up. A lantern projects from a building at the left, approached by steps. In the foreground a woman is walking forward at the right, followed by a woman leading a child. Three women are standing in front of the doorway, and a figure is standing on the steps.

The butterfly, shaded, is above the middle of the plate, on the building at the right.

Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{1}{16}$ inches.

FIRST STATE: There is slight shading in the doorway and in the lower part of the second-story window, the panes in the upper part being scarcely indicated. Only a few panes in the third-story window are shaded. The stonework of the balcony is merely suggested.

Dickerman Collection.

SECOND STATE: The doorway is strongly shaded, and there is also deep shading in the open part of the second-story window, disclosing fully a figure and a lamp within. The space in the upper part of the window is now equally divided and is filled with shaded panes. The greater number of panes in the third-story window are shaded. The stonework of the balcony is well defined, and there is additional work on the cornice and on other parts of the building.

- 383 CHANCELLERIE, LOCHES. (Sup. 334.) Beyond two massive buildings which stand back from a pavement at the left, a richly ornamented renaissance house with steep roof and tall chimneys projects to the border of the street. Above a large window, below which the letters "REMENTS" are seen, are two windows with balconies, and above these are two ornate arches, below a small projecting window surmounted by a single figure. Adjoining is a house with an iron balcony over its doorway and a dormer-window in its steep roof. At the right there is a tall building, slightly indicated. Two women are standing on the pavement; a woman with a child in her arms and a child by her side is standing in the street, near two barrels; a girl is standing in the street in front, and two women are seen in the distance. In the foreground, at the left, is a dog. The butterfly, shaded, is below the middle of the plate, near the right edge.
- Etching. Height, $10\frac{5}{8}$ inches; width, $6\frac{1}{2}$ inches.

FIRST STATE: The panes of the large window are shaded by short etched lines. The eaves at the jutting corner of the farthest house are scarcely shaded, and the steep roof above is shaded only along the edge. The wall of the house is blank. Babbott and Freer Collections.

SECOND STATE: There is additional shading in dry-point on all of the window-panes. Benedict Collection.

THIRD STATE: There is further shading upon all of the window-panes, and work is added upon the cornice of the renaissance house. Shading is added below the eaves of the jutting corner of the farthest house, and upon its wall, near the balcony, and the end of its steep roof is fully shaded. Mansfield Collection.

FOURTH STATE: There is still more shading on all the window-panes, the upper six panes of the lowest window being uniformly dark. Wrenn Collection.

- 384 HÔTEL DE VILLE, LOCHES. At the far end of a street lined with houses and filled with people, are two lofty adjoining buildings—the one at the left, massive and castellated, with few windows, steep roof, a clock in a dormer-window, and a belfry; the other, narrower, with open doorway approached by steps, broad windows in four stories, and pointed roof surmounted by an architectural ornament. Through the larger building there is a broad passageway, near which projects a lantern. The butterfly, shaded, is above the middle of the plate, at the right. Etching. Height, $10\frac{5}{16}$ inches; width, $6\frac{1}{2}$ inches. Freer and Mansfield Collections.

- 385 FROM AGNES SOREL'S WALK. In the foreground, viewed from above, is a cluster of steep-roofed houses, surrounding a

wide garden. Beyond rows of slender trees, there flows a river. Farther away the country, first flat, then undulating, stretches into the remote distance, under a cloudy sky. Upon the rising ground seen at the right a church spire appears. The butterfly, shaded, is on the roof of a house at the right.

Etching. Height, $5\frac{1}{4}$ inches; width, $10\frac{5}{16}$ inches.

Freer and Mansfield Collections.

- 386 MARKET-WOMEN, LOCHES. (Sup. 335.) In an open space, in front of a building slightly indicated, there is a group of five women. Three are standing, one near the center, and two are seated in chairs. In the background, at the right are three more women, slightly indicated, and at the left is a woman standing in front of a doorway within which another woman appears. In the foreground there are two turkeys. The butterfly, shaded, is near the top of the plate, above a window.

Etching. Height, $3\frac{5}{16}$ inches; width, $2\frac{5}{8}$ inches.

- 387 HÔTEL PROMENADE, LOCHES. (Sup. 336.) A long two-story building, through which runs a broad passageway, fills the far side of a courtyard bounded on either hand by dissimilar low buildings. Three women are standing in the courtyard at the right, and the figures of a woman and a man are slightly indicated at the left. The butterfly, shaded, is on the roof of the principal building, below a central chimney.

Etching. Height, $2\frac{5}{8}$ inches; width, $3\frac{5}{16}$ inches.

- 388 THEATRE, LOCHES. (Sup. 337.) A small interior, in which appear the heads and the shoulders of several people, seated and facing to the right, and a few figures standing in the background. Two branches of a panelled balcony meet at a pillar ornamented with a medallion. The butterfly, shaded, is on a panel of the balcony, at the right of the pillar.

Etching. Height, 4 inches; width, $2\frac{5}{8}$ inches.

389 TOUR ST. ANTOINE, LOCHES. (Sup. 338.) Beyond a row of houses bordering a street which bends to the left, rises a clock-tower surrounded by some scaffolding and surmounted by a flag. Houses on the opposite side of the street are slightly indicated. In the street are several people, a chaise, horse and cart, and a hand-barrow. The butterfly, shaded, is below the middle of the plate, near the right edge.
Etching. Height, $5\frac{3}{4}$ inches; width, $3\frac{5}{16}$ inches.

390 MARKET-PLACE, LOCHES. (Sup. 339.) Along the front of a building seen across an open space, there is an awning stretched over a market-cart. About the cart five women and a child are standing; a woman is seated back of a market-basket at the left, and there is a woman standing near a market-stall at the right, behind which a woman is seated. Above the awning is an indistinct sign. The butterfly, shaded, is at the left, on the awning.
Etching. Height, $3\frac{1}{16}$ inches; width, $5\frac{3}{4}$ inches.

391 RENAISSANCE WINDOW, LOCHES. (Sup. 340.) Above a broad gateway with round arch and massive wooden doors, a richly carved stone setting encases a window with two small closed sashes above two long sashes, one of which is open. On the window-sill is a row of flower-pots. At the right there is a smaller window, the lower part of which is open. Below, at the right, a lady is seated, holding above her head an open umbrella, and in front a woman is standing and another is seated. The butterfly, shaded, is slightly indicated near the edge of the plate, at the left of the larger window.
Etching. Height, $6\frac{1}{16}$ inches; width, $4\frac{1}{16}$ inches.

FIRST STATE: The shading on the umbrella is comparatively slight, and the features of the lady are fairly distinct. The features of the woman standing in front are undefined.

Mansfield Collection. The impression in this collection was said by Mr. Whistler to be the only one of this state.

SECOND STATE: Through over-biting the shading on the umbrella is very dark, obscuring the features of the lady holding the umbrella. The features of the woman standing in front are now defined. There is stronger shading in the open parts of both windows. Short diagonal lines are added on the arch of the doorway and on the wall above.

Freer and Lathrop Collections.

- 392 CHAPEL DOORWAY, MONTRESOR. (Sup. 341.) Within a richly set doorway, reached by two broad steps and three narrow ones, and over which are a large carved shell and small sculptured figures, is a closed door bearing an official announcement headed: "Ministère de la Guerre." At the left of the doorway is a small barred window. Below, in the angle of the chapel wall, stands a small girl wearing a sunbonnet. The butterfly, shaded, is on the wall, at the left of the doorway.
Etching. Height, $6\frac{5}{16}$ inches; width, $4\frac{1}{16}$ inches.

- 393 CHÂTEAU AMBOISE. (Sup. 342.) At the end of a broad terrace stands the château; its round tower projecting at the left, and the main building, with its corner turrets and steep roof, extending to the right. Beyond, at the left, is a glimpse of landscape. The butterfly, shaded, is below the middle of the plate, near the right edge.
Etching. Height, $3\frac{5}{16}$ inches; width, $2\frac{7}{16}$ inches.

- 394 CLOCK-TOWER, AMBOISE. (Sup. 343.) A street that turns sharply by a massive building on the right, and is lined by houses on the left, passes through an archway in a lofty square tower, in which a clock is set below a dormer-window in a steep roof surmounted by a belfry. In front of the building at the right, a woman is standing with a child in her arms and a child by her side, near whom a young girl is standing, and there are figures in

the street beyond. The butterfly, in outline, is half way up the plate, near the left edge.

Etching. Height, $6\frac{5}{16}$ inches; width, $4\frac{5}{16}$ inches.

- 395 GATEWAY, CHARTREUX. (Sup. 344.) A broad driveway leads to an open gateway of massive masonry, with a round arch and with posts surmounted by urns, at the right of a lodge. Through the entrance a horse and carriage and a woman's figure are seen. In the foreground are two peacocks. The butterfly, in outline, is on the driveway, near the bottom of the plate.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{13}{16}$ inches.

Freer and Mansfield Collections. On the impression in each of these collections Whistler wrote: "Gateway, Chartreux."

Catalogued in the Supplement as "Gateway, Chartreuse."

- 396 UNDER THE CATHEDRAL, BLOIS. (Sup. 345.) At the left, on the corner of a narrow street, stands a building of heavy masonry, showing in front a doorway reached by steps, a large open window in the second story, and a small window above. At the end of the street is a house of four stories that has a dormer-window in its pointed roof. At the right of this house rises a flight of steps. Beyond towers the cathedral. There are figures about the distant steps, and there is a figure in the window in front. The butterfly, shaded, is below the middle of the plate, near the right edge.

Etching. Height, $8\frac{1}{2}$ inches; width, $5\frac{1}{16}$ inches.

- 397 COURT OF MONASTERY OF ST. AUGUSTINE, BOURGES. (Sup. 330.) On the far side of a court is a massive building of two stories, with round arches below and long windows above. Under one arch is a passage, and through another arch a staircase is seen. A different type of building bounds the court on the left. Clothes are hung on a line stretched across the court. Women and children are about the court; others look out of the open

windows. The butterfly, shaded, is on the wall at the left of the passage.

Etching. Height, $5\frac{1}{8}$ inches; width, $8\frac{5}{8}$ inches.

- 398 HÔTEL LALLEMENT, BOURGES. (Sup. 331.) The corner of a paved courtyard, from which, at the right, steps lead to a renaissance doorway, below a richly encased double window. Over the doorway is a portrait-medallion, and on the wall at the left are three larger portrait-medallions and traces of a doorway which has been filled in. High in the angle of the walls appears the ornamented base of an oriel window. Out in the courtyard, near the center, stands a young woman with a child in her arms, and back of her, at the left, a child is standing near a long bench. At the right are four fowls. The butterfly, shaded, is on the wall at the left.

Etching. Height, $6\frac{3}{8}$ inches; width, $10\frac{1}{2}$ inches.

FIRST STATE: In pure etching. There is a clear space between the woman's feet.

Buckingham and Freer Collections.

SECOND STATE: The woman's feet have been partly erased. Short dry-point lines are added below the etched lines shading the upper panel of the door.

Lathrop Collection.

THIRD STATE: The woman's feet have been redrawn and the space between them is filled with lines. Short dry-point lines are added below etched lines on the left wall, at the corner.

Mansfield Collection.

Catalogued in the Supplement as "Hôtel Allement."

- 399 WINDOWS, BOURGES. (Sup. 332.) In a wall ornamented with wooden framework, three windows appear: In the middle story, a long window with sashes opening inward; above, a window with flower-pots on the sill; below, at the left, a small

window, slightly indicated. The butterfly, shaded, is on the wall, at the left of the highest window.

Etching. Height, $5\frac{3}{8}$ inches; width, $3\frac{1}{8}$ inches.

FIRST STATE: There are two lines of shading in the right half of the topmost window, and there is but slight shading between the partly-opened sashes of the long window.

SECOND STATE: There is strong shading throughout the right half of the topmost window and between the partly-opened sashes of the long window.

- 400 WINDOWS OPPOSITE HOTEL, BOURGES. At the left are two windows, one above the other; at the right, in a roof with steep slope, is a dormer-window, below which two windows are slightly indicated. The butterfly, in outline, is near the right edge of the plate, toward the bottom.

Etching. Height, $3\frac{3}{8}$ inches; width, $2\frac{5}{8}$ inches.

Freer and Mansfield Collections.

Catalogued in the Supplement (Sup. 333) under an erroneous description.

- 401 NOTRE DAME, BOURGES. At the left, on an uneven, winding street, appears part of a church, showing a large gothic portal with stained glass in the upper part and a small open doorway below; the whole crowned by a renaissance structure with supporting columns, built out from the steep roof. At the left of the portal is a pointed window filled with stained glass. Rising from the roof at the right is a small spire. Several people are in the street. The butterfly, shaded, is on the roof, at the left.

Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{1}{8}$ inches.

Freer and Mansfield Collections.

- 402 STEPS, AMSTERDAM. (W. 260.) Across a pavement supported by a bulkhead bordering a canal, a broad flight of steps

leads to three adjoining doorways, between large square windows, in a wide house. In the story above, two smaller square windows flank a narrow window of four panes. On each side of the steps is a doorway opening upon the pavement. Clothes are hung in front of the lower window at the left and the upper window at the right. A girl with her back turned is standing in front of the steps, and a woman with a child in her arms at the foot of the steps, and there are people in all but one of the doorways. There are extensive reflections in the canal. The butterfly, shaded, is between the narrow window and the upper window at the left. Etching. Height, $9\frac{1}{2}$ inches; width, $6\frac{1}{2}$ inches.

FIRST STATE: The shading in the doorways is comparatively open, and the reflections are slight and indefinite.

Vanderbilt and Wrenn Collections.

SECOND STATE: There is additional shading in the doorways, and the reflections are elaborated, defining the bulkhead, doorways, windows and figures.

Benedict and Freer Collections.

THIRD STATE: The shading in all the doorways is uniformly dark. Diagonal lines are added along the lower edge of the plate, at the right, and the reflections are further elaborated.

Freer, Lathrop, and Mansfield Collections.

- 403 SQUARE HOUSE, AMSTERDAM. (W. 261.) The middle one of three adjoining houses, all flush with a bulkhead bordering a canal, shows a recess and doorway behind palings in the lowest story, two rows of small adjacent windows in the brick wall above, and two large windows in a third story. The house at the right has a similar recess, below upright planking, in which is a small open window, under a closed window of four panes, above which, in the center, are two adjacent windows. A smaller house at the left shows a door open on the canal, and two square windows in the second story, one of them open, and two long windows in the

third story, behind a balcony. Figures are seen in the recesses and open windows. There are extensive reflections in the canal. The butterfly, shaded, is on the building at the right, near the upper small window.

Etching. Height, 9 inches; width, $6\frac{7}{8}$ inches.

FIRST STATE: There is only slight shading back of the palings of the house at the right, and in the open windows of the second story.

Freer and Mansfield Collections.

SECOND STATE: Diagonal lines, running from left to right, are added within the recess behind the palings of the house at the right, and in the window of the second story. The shading of the open window and the doorway of the house at the extreme left is deepened. There are lines added here and there in the reflections, especially below the wall at the left.

Lathrop Collection.

- 404 THE BALCONY, AMSTERDAM. (W. 262.) Above the broad doorway of a narrow central house on a canal, a balcony with iron framework projects in front of a narrow open doorway and a curtained window. At the left is a large window, above a closed doorway, and at the right there are three windows. Clothes are hung on the balcony-railing and on a pole suspended above the door and window. In the lower doorway a man is standing at the right, his face seen above a bar crossing the doorway, and a woman is on her knees at the left. In the balcony a woman is leaning upon the railing, and a woman with a child in her arms is standing in front of the narrow doorway. There are extensive reflections in the canal, defining somewhat the figures in the lower doorway. The butterfly is on the lowest window at the right. Etching. Height, $10\frac{5}{8}$ inches; width, $6\frac{1}{6}$ inches.

FIRST STATE: The walls of the house are in full light, and there is only slight shading on the figures in the lower doorway and

on the bar across it. The lower panes of the window behind the balcony are nearly blank. The reflections are indicated by comparatively few lines. The butterfly is in outline. Lathrop and Wrenn Collections.

SECOND STATE: The figure of the man in the lower doorway is considerably shaded and the bar is now heavily shaded. Additional shading of the interior brings both figures into strong relief. There is heavy shading on the lower right-hand pane of the balcony window. Dry-point lines are added here and there on the walls, and the reflections are elaborated. The butterfly remains in outline.

Dickerman Collection.

THIRD STATE: There is much additional shading on the walls, especially above the balcony and each side of the lower doorway. The butterfly is shaded.

Freer and Mansfield Collections.

- 405 LITTLE DRAWBRIDGE, AMSTERDAM. (W. 263.) Spanning a canal is a small lifting-drawbridge supported upon piles, beyond which are trees at the right, and buildings seen below projecting branches at the left. In the center, above the bridge, rises a church steeple. Underneath the bridge, boats are seen on the canal and trees on its banks. There are three men, a woman and a girl on the bridge, a woman in the street at the left, and two men on one of the boats. There are reflections in the canal and clouds in the sky. There is no butterfly. Etching. Height, $6\frac{1}{16}$ inches; width, $5\frac{5}{16}$ inches.

- 406 PIERROT. (W. 264.) In the queer dilapidated basement of a building on a canal there is a large open doorway near the center. Three posts on either side support the projecting wall of the story above. Back of the posts at the left is a broad window, and in the story above is a row of adjoining windows. In the doorway,

a boy wearing a long apron is standing at the right, with one hand raised to a beam above his head, and on the opposite side a woman is bending over the water. The basement and figures are reflected in the canal.

Etching. Height, $9\frac{1}{16}$ inches; width, $6\frac{5}{16}$ inches.

FIRST STATE: The woman's figure is faintly indicated. The interior of the doorway is but slightly shaded. The reflections in the canal are few, and below the doorway they are expressed by fine horizontal lines and by three curving rows of short diagonal lines. There is no butterfly.

Vanderbilt Collection.

SECOND STATE: The horizontal lines in the canal below the doorway are crossed by a number of vertical lines. There is no butterfly.

Lathrop Collection.

THIRD STATE: The interior of the doorway is darkened, and there is additional work throughout. The butterfly, shaded, is on the lower part of the projecting story, at the left.

Benedict Collection.

FOURTH STATE: The woman's figure is strongly drawn, and there is additional work upon the figure of the boy. The interior of the doorway and the wall space behind the posts at the right are very dark. Horizontal lines are added on the beam immediately above the doorway. The reflections are much elaborated.

Freer and Mansfield Collections.

FIFTH STATE: The shading within the doorway is further deepened, and there is additional work on the wall-space behind the supports at the right of the doorway, obscuring patches which before were slightly shaded.

- 407 NOCTURNE: DANCE HOUSE, AMSTERDAM. (W. 265.)
The rays of a lantern at the center and lights from many windows

above are reflected in the dark waters of a canal. There is no butterfly.

Etching. Height, $10\frac{1}{16}$ inches; width, $6\frac{5}{8}$ inches.

FIRST STATE: Figures are seen through the lowest window at the left. The rays from the lantern are sharply defined. Two figures vaguely appear outside the house, at the left.

Lathrop, Mansfield, and Scholle Collections.

SECOND STATE: The figures in the window have been almost wholly burnished out, and the figures outside have become obliterated. The rays from the lantern are enlarged and less sharply defined.

Freer and Parsons Collections.

- 408 LONG HOUSE, AMSTERDAM. (W. 266.) On a dilapidated bulkhead, the border of a canal, is a long brick building, with irregular windows above, and a row of doorways and adjacent windows below. Near the center, a shed with a single window is built to the edge of the bulkhead, to which, on either hand, rude palings are fastened. A woman is standing in the doorway at the left, in front of which a woman is bending over, cleaning a basin. A child is leaning over palings at the right. There are extensive reflections in the canal. The butterfly, shaded, is on the lower part of the shed.

Etching. Height, $6\frac{1}{2}$ inches; width, $10\frac{5}{8}$ inches.

FIRST STATE: At the left of the child leaning over the palings a blank space is noticeable. The reflections are only slightly indicated.

Freer and Vanderbilt Collections.

SECOND STATE: In the space which was blank stands a woman with a child in her arms. The figure of the woman within the doorway at the left is more defined. There is additional work on the long building, and the reflections are minutely expressed. Benedict, Freer, and Mansfield Collections.

- 409 BRIDGE, AMSTERDAM. (W. 267.) A bridge with an iron railing spans a wide canal in which are two supporting piers. Beyond, at the left is a row of houses with sloping roofs, and at the right is a large warehouse. In the distance, gabled houses and a tall frame for telegraph wires are seen. Several people are on the bridge. There are extensive reflections in the canal. There is no butterfly.

Etching. Height, $6\frac{7}{16}$ inches; width, $9\frac{7}{16}$ inches.

FIRST STATE: The bridge-railing is incomplete in the center and at the right. The walls and roofs of the houses at the left have scarcely any shading. The telegraph-frame is faintly indicated. There are very few lines below the reflections of the bridge.

Freer, Vanderbilt, and Wrenn Collections.

SECOND STATE: The bridge-railing is complete at the center and for some distance on either side. The telegraph-frame is well defined. Diagonal dry-point lines are added in the sky, and extensively, in cross-hatching, below the reflections of the bridge, and the reflections generally are strengthened.

Lathrop Collection.

THIRD STATE: The roofs and the upper part of the walls of the houses at the left are strongly shaded.

Mansfield Collection.

- 410 THE CHURCH, AMSTERDAM. (Sup. 355.) At the left of a bridge spanning a narrow canal where it joins broad water in front, is a row of picturesque buildings, above which rises an ornamented church steeple, surmounted by a cock. Upon the bridge and in front of the nearest building are several figures. The church and bridge are reflected in the broad water. The butterfly, in outline, is in the sky, at the right of the steeple, and is reversed in the water, at the right of the reflection of the steeple. Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{1}{8}$ inches.

- 411 THE LACE CURTAIN. (Sup. 356.) Across a cobblestone pavement bordering on a canal and faced by a wooden bulkhead, there are two adjoining house-fronts of similar construction. Each shows two doorways, adjacent to a large window above windows about a doorway opening upon the pavement, and in each second story is a square window flanked by two narrow windows. Below each central window is a square plaque, and on the wall at the left is a round plaque. In the large window at the right and in the window over the adjacent doorway is a curtain with a pattern. In the upper part of the doorway opening on the pavement at the left is the sign: "Water te vuur." There are children on the pavement, and people in all the doorways, except the doorway at the extreme right, which is closed. Two figures appear in an open window at the right. There are extensive reflections in the canal. The butterfly, shaded, is on the round plaque.

Etching. Height, $9\frac{3}{8}$ inches; width, $6\frac{1}{4}$ inches.

FIRST STATE: The shading in the open doorway at the right is comparatively slight. There are a few short oblique lines between the legs of the man standing within the doorway. The features of the girl standing near the steps below are vaguely indicated, and her frock is unshaded. The reflections are well defined, although slightly expressed. The etching in the upper half of the plate does not fully extend to the right edge. Lathrop and Simpson Collections. On the impression in the Simpson Collection Whistler wrote: "1st proof pulled," and on the impression in the Lathrop Collection: "2nd proof pulled."

SECOND STATE: There is additional shading in each doorway. Short diagonal lines between the legs of the man standing in the doorway at the right are extended to his feet. The features of the girl standing by the steps below are more defined, and there are a few lines of shading on her frock. The bulkhead and the reflections have been redrawn, but are indistinct.

THIRD STATE: Shading is added within the doorways and on the bulkhead, and here and there, in patches, in the reflections.

Wrenn Collection.

FOURTH STATE: Fine diagonal lines, running from right to left, are added between the legs of the man who is standing in the doorway at the right. The features of the girl at the extreme right have been redrawn. Through additional work, the reflections define the figure of the girl at the right and the figure of the girl with a child in her arms.

Scholle Collection.

FIFTH STATE: The etching in the upper half of the plate is extended to the right edge. The reflections have been redrawn, but are confused.

SIXTH STATE: Long vertical lines are added between the legs of the man who stands in the doorway at the right. Short diagonal lines cross earlier short lines at the left of the child, faintly indicated, on the steps below the doorway at the extreme right. The bulkhead has been redrawn and shows clear spaces between the supporting timbers. The reflections have been redrawn throughout, and are fairly distinct.

Mansfield Collection.

SEVENTH STATE: Spaces in the reflections, especially at the left, have been to a considerable extent burnished out. Through additional work in dry-point the reflections of the lower doorways and of the figures of the two girls are more defined.

Benedict Collection.

Catalogued in the Supplement as "The Embroidered Curtain."

- 412 JEWS' QUARTER, AMSTERDAM. (Sup. 357.) At the left, in a canal, a long boat is moored to a wooden bulkhead abutting on a pavement across which are seen the lower stories of a row of houses. Each house has two adjoining doorways approached

by steps, with a small window above each door and a large window at the side, below which are windows about a doorway opening on the pavement. In the doorways and about the pavement are numerous figures, some merely suggested in spaces left almost blank. There is no butterfly.

Etching. Height, $5\frac{1}{8}$ inches; width, $8\frac{5}{8}$ inches.

Caldwell and Lathrop Collections.

- 413 LITTLE NOCTURNE, AMSTERDAM. (Sup. 359.) Three women, two men and a child are standing on a narrow bridge leading from a small house at the right over a stretch of water, in which the house, bridge and figures are reflected. Numberless fine lines produce an evening effect. There is no butterfly. Dry-point. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{16}$ inches.

Freer and Mansfield Collections. The impressions in these collections are thought to be the only impressions from the plate.

- 414 ZAANDAM. (W. 268.) In front is a canal, at the border of which two flat-bottomed boats are moored. Beyond is a wide stretch of meadows. In the distance is a long line of windmills, under a cloudy sky. The butterfly, in outline, is at the left, near the top of the plate.

Etching. Height, $5\frac{1}{8}$ inches; width, $8\frac{5}{8}$ inches.

FIRST STATE: In pure etching throughout.

Mansfield Collection. On the impression in this collection Whistler wrote: "1st proof pulled."

SECOND STATE: The clouds are extended and softened by extensive use of the dry-point.

- 415 THE MILL. (Sup. 358.) The interior of a flour-mill, with timbered supports, well braced, upholding the beams of the ceiling. At the right, near a window, beyond sacks piled up, two men are seated. Through a large doorway at the left, opening upon a

wide expanse of meadows, three windmills are seen. The butterfly, shaded, is below the middle of the plate, on a wall at the left. Etching. Height, $6\frac{1}{4}$ inches; width, $9\frac{3}{8}$ inches.

FIRST STATE: There is almost no shading on the floor. There are but few lines on the wall and supports at the left. The windmills are nearly white, and clouds are suggested by outlines and very slight shading.

Freer Collection.

SECOND STATE: Fine dry-point lines are added on the upper part of the post at the right, and on the wall and supports at the left. The aspect of the more prominent figure is changed. The shading of the clouds has been removed.

Dickerman Collection.

THIRD STATE: The windmills are shaded. Light clouds are indicated by fine diagonal lines in dry-point, running from right to left.

Avery Collection.

FOURTH STATE: The floor is shaded at the right with numerous lines, and there is much additional work throughout the shading of the interior. The sky is heavily clouded.

Lathrop and Mansfield Collections.

- 416 CARPET-MENDERS. (W.257.) Within a high open doorway, between long windows of unequal width, three women are seated, mending a carpet. Through the window-panes at the left a woman is seen, apparently sewing. The window at the right is curtained. The butterfly, shaded, is on the wall at the extreme left, below the middle of the plate.

Etching. Height, $7\frac{7}{8}$ inches; width, $9\frac{3}{4}$ inches.

Mansfield Collection.

This etching and nearly all of the etchings further catalogued were done in Paris. Some of these Paris etchings were begun in 1892, and all were probably finished by 1895.

417 SUNFLOWERS, RUE DES BEAUX-ARTS. (W. 258.)

Under two large round arches are doorways of unequal dimensions, opening into shops. In the upper part of each arch are sunflowers, planted in boxes. Upon the sidewalk, between the doorways, are tiers of baskets apparently filled with vegetables. Within the shop at the left two men are standing, and in front, near a group of children, a woman stands with her back turned and lifting a shawl about her shoulders. Within the doorway at the right a lamp-shade is visible. A woman is seen within an adjoining window, in front of which stands a girl with her back turned. Near her stands a girl, faintly outlined. On a sign above there appears the number "1801." The butterfly, shaded, is on the wall, between the arches.

Etching. Height, 8 $\frac{3}{16}$ inches; width, 11 $\frac{1}{16}$ inches.

FIRST STATE: One of the men within the shop at the left is scarcely indicated. The space below the lamp-shade in the doorway at the right is nearly all blank. The form of the butterfly suggests a face.

Lathrop Collection.

SECOND STATE: The face and the figure of the second man within the shop at the left are defined, and there is additional work on all the figures about the doorway. The interior is almost uniformly shaded. Shading by both vertical and diagonal lines is added within the other shop, below the lamp-shade. Horizontal lines are added on the middle and left pilasters and on the signs. Shading is added on both the arches. Shading between the arches obscures the butterfly, the form of which is changed. Work is added here and there throughout the plate.

Mansfield Collection.

418 BOULEVARD POISSONNIÈRE. (Sup. 315.) In front, at the right, five men are seated on a double bench in a boulevard lined with trees. Across the boulevard, at the right is a row of shops

under a long balcony, and at the left is a large building with round-arched windows and an awning. Some people are seated on a bench under the farther trees, and others are standing on the pavement in the background. There is no butterfly.

Etching. Height, $6\frac{3}{16}$ inches; width, $9\frac{1}{16}$ inches.

Freer and Mansfield Collections.

- 419 LUXEMBOURG GARDENS. There are plants in the foreground, and shrubs and trees beyond. In the distance, near the center, rises the dome of the Pantheon, and at the left are other buildings, seen above tree-tops. A dark figure is standing near the center, and there are figures beyond, on either side. A butterfly, heavily shaded, is at the left, near the bottom of the plate, and a butterfly, lightly shaded, is above the middle of the plate, near the right edge.

Etching. Height, $3\frac{1}{4}$ inches; width, $7\frac{7}{8}$ inches.

Freer Collection.

- 420 BÉBÉS, LUXEMBOURG GARDENS. (Sup. 313.) Seated on a bench in the foreground are two women, in front of whom a child is seated on a chair. At a little distance a woman is standing, and beyond her is a woman bending over. At the right, two women, with a child in front of them, are seated near a box in which a tree is growing. Farther away are other women and children and numerous boxes with trees, and in the background is a mass of foliage behind a balustrade. The butterfly, partly shaded, is on the tree-box at the right.

Etching. Height, $6\frac{7}{8}$ inches; width, $4\frac{5}{16}$ inches.

Mansfield and Wrenn Collections. On the impression in the Mansfield Collection Whistler wrote: "Bébés, Luxembourg."

Catalogued in the Supplement as "Jardins de Luxembourg."

- 421 TERRACE, LUXEMBOURG GARDENS. No. 1. (Sup. 314.) Here and there, on a terrace bounded by a balustrade, women and

children are seated in chairs, and at the right a woman is standing, leaning over the balustrade. In a box on the terrace is a growing palm and on the balustrade are large urns. Beyond are trees, above which, in the distance, rises the dome of the Pantheon. The butterfly, shaded, is toward the right lower corner. Etching. Height, $4\frac{1}{16}$ inches; width, $6\frac{7}{8}$ inches.

- 422 TERRACE, LUXEMBOURG GARDENS. No. 2. On a terrace bounded by a balustrade, a lady wearing a hat sits facing to the left, near a woman, also seated, wearing a cap and facing front. Near them stands a child wearing a broad-brimmed hat. Farther at the left two women are seated by the balustrade. On the balustrade are two large vases with growing plants, and at the end there is a pedestal on which stand sculptured figures upholding a jardinière. Beyond the balustrade are three trees; at the right is a statue with uplifted hand, and at the extreme left is a statue. There is no butterfly.
Etching. Height, $4\frac{7}{8}$ inches; width, $8\frac{3}{8}$ inches.
Freer and Parsons Collections.

- 423 TERRACE, LUXEMBOURG GARDENS. No. 3. On a terrace bounded by a balustrade, four women are seated in a group near the center, and at the left two women, opposite each other. The balustrade ends at the right with a pedestal on which stand two sculptured figures upholding a huge bowl containing plants. On the balustrade, near the center, there is a garden-vase. Beyond are trees. The butterfly, shaded, is above the balustrade, near the left edge of the plate.
Etching. Height, 5 inches; width, 7 inches.
Freer Collection.

- 424 POLICHINELLE, LUXEMBOURG GARDENS. In the middle distance, toward the right, two women are seated near the base of a statue, and farther to the right two others, with their

faces turned away, are seated on a park-bench. Toward the left is a woman with a baby, and farther to the left are two women, one of whom is seated. In the distance are trees, among which, at the left, a large group of people is gathered in front of a Punch-and-Judy show. There is no butterfly.

Etching. Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{4}$ inches.

Freer Collection.

- 425 CAFÉ LUXEMBOURG. Under a long awning, there are chairs and tables on the pavement in front of a café. Crossing the street are four saddled horses, and a man leading one of them. On the awning is a sign which shows: "Billiards" and "Café," besides other lettering obscured. Above the awning is a row of windows behind iron railings. At the left is a broad archway. People are seated at the tables and near the archway. On the pavement, at the right is a dog, and farther away, at the very edge, a woman is standing with a child in her arms. The butterfly, shaded, is on the wall, above the left end of the awning.

Etching. Height, $3\frac{5}{8}$ inches; width, $5\frac{1}{4}$ inches.

Freer Collection.

- 426 NEWSPAPER-STALL, RUE DE SEINE. Of two contiguous shops the one at the right is a newspaper-stall. In its open doorway two women are standing, with a dog seated at their feet. Within the shop a woman is seated at the open window, in front of which stands a man apparently making a purchase. On the outer wall are copies of several journals, including "Gil Blas." In front of the doorway of the second shop two women are standing, one with a basket on her arm, and near them is a large dog. At the extreme right is a third open doorway. The butterfly, shaded, is on the opened door of the newspaper-stall.

Etching. Height, $3\frac{1}{4}$ inches; width, $7\frac{7}{8}$ inches.

FIRST STATE: Two boys and a woman with a child by her side are looking at the journals on the wall. Within the doorway

of the shop at the left a woman is standing with arms akimbo. At the left of this doorway there is heavy shading. Freer and Mansfield Collections.

SECOND STATE: The shading at the left, the figure of the woman in the adjacent doorway, and the group looking at the journals on the wall have been burnished out.

- 427 FRUIT-SHOP, RUE DE SEINE. There are fruits displayed in front of a wall, on two projecting shelves at the left of an open doorway and on a single shelf at the right. In front of the doorway stands a woman facing to the left, holding a satchel in her left hand, and in front of the shelf at the right stands a woman with her back turned. Within the doorway are seen the head of a woman who is seated and the head of a man who is standing. On the wall, at the left, is a placard with the name: "J. J. Greuze." The butterfly, shaded, is on the wall, at the right. Etching. Height, $4\frac{5}{16}$ inches; width, $8\frac{1}{2}$ inches. Freer and Mansfield Collections.

- 428 PICTURE-SHOP, RUE DE SEINE. At the left of a wide passageway is a shop with open doorway between large show-windows. In the window at the right, and on the wall, pictures are displayed. The lower portions of the doorway and show-windows are not expressed in detail. Over the shop is the sign: "Antony," below two large windows, both with opened shutters. A woman is standing in the passageway, and a woman with back turned and arms akimbo stands looking at the pictures. A dog is near the doorway. There is no butterfly. Etching. Height, $5\frac{1}{16}$ inches; width, $7\frac{3}{8}$ inches. Freer and Mansfield Collections.

- 429 MARCHAND DE VIN. A shop-front with continuous windows on each side of an open doorway extends from a street-corner

at the left to a closed doorway at the right. Over the shop are indistinct signs, and in one of the windows at the left "Cidre" is advertised. Beyond a lamp-post on the corner there appears the sign: "Rue Mazarine." Two figures, standing below a lamp, are seen within the central doorway. A large dog is lying on the pavement in front of the windows at the right, and a small dog sits in front of the central doorway. The butterfly, in outline, is at the left of the closed doorway.

Etching. Height, $3\frac{3}{8}$ inches; width, $7\frac{7}{8}$ inches.

Freer and Mansfield Collections.

- 430 ATELIER DE BIJOUTERIE. In the center, below a huge sign bearing indistinct lettering, there is a broad opening with a round arch, in a massive stone building. Within the arch is seen the lower part of an open mezzanine-window with a balcony. Above a heavily barred window is a sign reading: "Atelier de Bijouterie." Below there is a small barred window, opening on a level with the pavement. At the right are two adjoining doorways, one of them open, above which is a sign with "Saget" and other lettering. At the left is a flower-stand, with tubs on the pavement. A boy stands at the right of the large barred window; there are people about the open doorway and the flower-stand, and a woman and child are in the open window. There is no butterfly.

Etching. Height, 5 inches; width, $8\frac{1}{2}$ inches.

Freer and Mansfield Collections.

- 431 MARCHAND DE MEUBLES, RUE DU FOUR. The front of a furniture shop, at the corner of a street. In the center there is a doorway, with a window on either side, below awnings above which there are two large windows. Upon the sidewalk various articles of furniture are heaped; between the windows above the awnings pictures and mirrors are hung; in the lower window at the left are numerous jars. Above the lower window at the right,

on a sign hanging obliquely, appear, besides indistinct lettering, the words: "Achats de Meubles—Achats d'Agencement Privé." At the extreme right, figures of a man and a woman are slightly indicated. There is no butterfly.

Etching. Height, 8 inches; width, $11\frac{5}{8}$ inches.

Exhibited in the Exposition des Œuvres de James McNeill Whistler, at the Palais de l'École des Beaux-Arts, Paris, in 1905.

- 432 CAFÉ CORAZZA, PALAIS ROYAL. Near the center is a large doorway between windows. In each of the windows, near the top, appears a part of the sign: "Corazza." In front, on each side of the doorway, is a slender tree. The plate has no butterfly.

Etching. Height, $8\frac{5}{8}$ inches; width, $5\frac{1}{8}$ inches.

Freer Collection. On the impression in this collection the butterfly, in pencil, is within the plate-mark, at the right.

- 433 BLANCHISSERIE. Within the open doorway of the laundry are three women and a child, standing about a table. Above them there hangs a large bird-cage. Beyond them appears a lamp. Over the doorway there is the sign: "Mme. Pelletier," and above that, the sign: "Blanchisserie." The butterfly, shaded, is near the right edge of the plate.

Etching. Height, 7 inches; width, 6 inches.

Freer Collection.

- 434 RUE VAUVILLIERS. Behind a tall iron railing is a house-front, with a small window on either side of the doorway and two large windows in each of three stories above. Both of the second-story windows are partly open, and one of the third-story windows is wide open, and there are flowers in boxes in front of the windows of the fourth story. There are faint suggestions of a woman standing in front of the window at the left of the doorway, and of a woman seated at the open window.

WHISTLER'S ETCHINGS AND DRY-POINTS

In the street, a dog at the right and two dogs at the left are slightly indicated. The butterfly, shaded, is at the left of the second-story windows, three-quarters of an inch from the edge of the plate.

Etching. Height, $8\frac{3}{4}$ inches; width, $5\frac{1}{8}$ inches.

Freer Collection.

- 435 STREET SCENE. A view of a street with a large three-storied house at the right.

Etching. Height, 5 inches; width, $3\frac{1}{2}$ inches.

Freer Collection.

- 436 THE DRAY-HORSE. A horse and dray stand in front of a corner house, three stories of which are seen. Two women are standing at the right, near the dray. The butterfly, in outline, is half way up the plate, near the right edge.

Etching. Height, $3\frac{1}{4}$ inches; width, 2 inches.

Caldwell and Freer Collections.

Mr. Pennell says that this was etched at St. Germain, in 1893.

- 437 THE BEARSKIN. A young woman wearing a high hat, resembling a "Bearskin," sits turned toward the right, but facing almost front. The butterfly, in outline, is half way up the plate, at the right.

Etching. Height, $8\frac{3}{8}$ inches; width, 5 inches.

Exhibited at the Palais de l'École des Beaux-Arts, Paris, in 1905, under the title: "Le Bonnet à Poil."

- 438 MRS. WHIBLEY. A delicately sketched portrait of Mrs. Charles Whibley, a sister of Mrs. Whistler.

Etching. Height, $3\frac{3}{8}$ inches; width, $2\frac{1}{8}$ inches.

Freer Collection.

- 439 THE MARKET, CALAIS. Wares are displayed on boards placed upon trestles at two stalls in a market-place. In front of the stall at the right, a boy and girl are standing near a woman with a basket on her arm, all three with backs turned. Facing them is a woman standing with arms akimbo, and at her right appears the head of a boy. At the extreme right a girl is slightly indicated. Near the other stall a woman stands with her back turned, and at the extreme left a woman is faintly outlined. In the background a woman is standing and three or four people are seated. The butterfly, in outline, is at the left, near the bottom of the plate.

Etching. Height, $3\frac{5}{16}$ inches; width, $5\frac{1}{4}$ inches.

Mansfield Collection.

Mrs. Pennell thinks that this etching was done in September, 1896.

- 440 BOHEMIANS, CORSICA. (Sup. 360.) Within an open doorway, an old woman is standing at the left and a young girl at the right. The butterfly, shaded, is near the right edge of the plate, above the girl's head.

Etching. Height, $3\frac{5}{16}$ inches; width, $2\frac{1}{16}$ inches.

Caldwell, Freer, and Lathrop Collections. On the impression in the Lathrop Collection Whistler wrote: "Bohemians."

Also known as "Hole in the Wall, Ajaccio."

This etching was done in Corsica in the winter of 1900-1.

APPENDIX

APPENDIX

The prints described in this appendix have been purposely omitted from the foregoing catalogue. The first does not properly fall within the category of etchings, although probably Whistler's first essay at etching, and is from a plate upon which the work of other engravers appears. The second, although attributed to Whistler, is regarded by the compiler as a print of doubtful authenticity. The third, besides bearing the name of Haden as well as that of Whistler—both names having apparently been placed on the plate by Haden—seems to be almost totally lacking in work characteristic of Whistler. While the composition of the others is by Whistler, the plates were bitten by different etchers, and no impression was taken from them in Whistler's lifetime.

- I ANACAPA ISLAND. Enclosed within engraved lines, above which appears "No. 414," are a map of "Anacapa Island," showing a rocky surface, and an etched "View of the Eastern Extremity of Anacapa Island—from the Southward," showing high bluffs rising from the sea and, at the right, three detached rocks, through the larger of which is a wide opening. Numerous birds appear in flight above the bluffs and out at sea. Within the enclosing lines are these inscriptions: "U. S. Coast Survey. A. D. Bache, Supdt., Sketch of Anacapa Island in Santa Barbara Channel. By Lieut. T. H. Stevens, U. S. N. Assist. U. S. C. S. 1854," and "Note. Anacapa Island is due East of Santa Cruz Island in (approx.) Lat. $34^{\circ}00'$ and Long. $119^{\circ}23'$ W. from Greenwich Observatory. Variation of the Magnetic Needle, $13^{\circ}21'$ E." An arrow indicates "Mag-

APPENDIX

netic Meridian." Below the border, at the left: "Drag by W. B. McMurtie"; at the right: "Eng^g by J. A. Whistler, J. Young & C. A. Knight."

Height of plate, $10\frac{7}{8}$ inches; width, $11\frac{3}{4}$ inches.

Height of outer enclosing lines, $5\frac{1}{16}$ inches; width, $9\frac{7}{16}$ inches.

Height of inner enclosing lines, $5\frac{5}{16}$ inches; width, $9\frac{9}{16}$ inches.

Mansfield Collection.

The "View of the Eastern Extremity of Anacapa Island—from the Southward" was etched by Whistler.

The plate, which has never been electrotyped, is in the possession of the United States Coast and Geodetic Survey at Washington.

A lithographic copy from this plate, taken through the use of transfer paper, was published on the same sheet with a map of a "Reconnaissance of Smith's or Blunt's Island, Washington," bearing, at the right, above the border enclosing both maps: "Lith. Bien & Sterner, N. Y.," in the "Report of the Superintendent of the Coast Survey, showing the Progress of the Survey during the year 1854," issued as a "Senate Document"—Washington: Beverley Tucker, Public Printer, 1855.

The "View of the Eastern Extremity of Anacapa Island—from the Southward" was copied, with variations of line and additions of clouds in the sky and shadows in the water, but with the same title, on a government chart of "Anacapa Island and East End of Santa Cruz Island, California," published in 1857, and republished, on the same sheet with other charts, in 1896.

- II PORTRAIT OF A LADY. The head and shoulders of a lady facing to the right, with head slightly bowed. Her hair, brushed back flat above her ears, is gathered in a knot behind. There is no signature.

Etching. Height, $5\frac{1}{4}$ inches; width, $3\frac{3}{4}$ inches.

If done by Whistler, a very early etching; possibly a portrait of Mrs. Francis Seymour Haden.

APPENDIX

- III THE WOOD. Opening from the right into a wood cleared of undergrowth, is a broad path in which stands a girl facing front, wearing a hat and long cloak and full skirt. In the foreground at the left, the trunks of two tall trees, the limbs of which bear scanty foliage, cross each other. At the right and in the distance appear the trunks of numerous trees with limbs and foliage only slightly indicated. The girl's figure shows signs of having been redrawn. Near the bottom of the plate, at the right, in reverse: "J. A. Whistler and F. S. Haden."

Etching. Height, $7\frac{7}{8}$ inches; width, $4\frac{7}{8}$ inches.

Benedict Collection.

Probably done in Greenwich Park at the same time as Whistler's "Greenwich Park" and "Greenwich Pensioner" and Haden's "Sub-Tegmine."

- IV FITZROY SQUARE. At the right, across a broad open space and within a curving enclosure of iron palings, are two tall leafless trees. Beyond is a large mansion behind iron palings, on the corner of a street. On the opposite side of the street are houses slightly indicated. There are suggestions of two figures in the open space in front, and of other figures beyond, and of a covered vehicle and of a hand-cart near the houses on the left. The butterfly, shaded, is near the left edge of the plate, an inch from the bottom.

Etching. Height, 5 inches; width, $3\frac{5}{8}$ inches.

Mansfield Collection.

The drawing on the plate was done by Whistler, possibly as early as 1886, but the biting was done, after Whistler's death, by Mr. Frank Short, by whom the impression in the Mansfield Collection was printed.

- V ROBERT BARR. A portrait showing the head and shoulders of a man of middle age, with a drooping moustache and a full beard and wearing a large soft hat. The head is turned slightly

APPENDIX

to the right and the shoulders are merely indicated. The plate is unsigned.

Etching. Height, $4\frac{3}{8}$ inches; width, $3\frac{1}{2}$ inches.

The drawing on this plate is said to have been done by Whistler at 13 Robert Street, Cumberland Market, London, in 1894. The plate then passed into the possession of Mr. Walter Sickert, and was bitten by him after Whistler's death. The plate was destroyed after an edition, limited to forty-five impressions, printed by Brooker and certified by Mr. Sickert, had been published in London, in 1908, by Messrs. John Baillie and W. D. Gardiner.

INDEX

INDEX

TITLE	NUMBER	PAGE
ABBNEY JUBILEE - - - - -	326	197
"ADAM AND EVE," THE, OLD CHELSEA - - - - -	172	109
AFTER THE SALE, HOUNSDITCH - - - - -	289	186
AGNES - - - - -	132	81
AGNES SOREL'S WALK, FROM - - - - -	385	217
ALDERNEY STREET - - - - -	236	163
ALEXANDER, MISS - - - - -	137	84
AMSTERDAM - - - - -	91	57
ANACAPA ISLAND, - - - - -	AP. I	245
ANNIE - - - - -	8	6
ANNIE HADEN (ANNIE WITH BOOKS) - - - - -	10	7
ANNIE HADEN - - - - -	62	40
ANNIE, SEATED - - - - -	29	19
ANNIE WITH BOOKS - - - - -	10	7
ARCHWAY, BRUSSELS - - - - -	361	207
ARTHUR HADEN - - - - -	61	39
ARTHUR SEYMOUR (ARTHUR HADEN) - - - - -	61	39
ASTRUC- - - - -	53	34
ATELIER DE BIJOUTERIE - - - - -	430	239
AUGUSTE DELÂTRE - - - - -	26	17
AU SIXIÈME - - - - -	2	3
AXENFELD- - - - -	64	41
BABIES, GRAY'S INN - - - - -	295	188
BABY PETTIGREW - - - - -	336	200
BALCONY, AMSTERDAM - - - - -	404	225
BALCONY, THE - - - - -	204	142

INDEX

TITLE	NUMBER	PAGE
BARBER'S SHOP, THE - - - - -	268	177
BARR, ROBERT - - - - -	AP.V	247
BARROW, THE, BRUSSELS - - - - -	356	205
BATTERSEA BRIDGE (OLD BATTERSEA BRIDGE) - - - - -	174	110
BATTERSEA BRIDGE, SKETCH OF (UNDER OLD) - - - - -	173	110
BATTERSEA BRIDGE, UNDER OLD - - - - -	173	110
BATTERSEA BRIDGE, No. 3 - - - - -	305	191
BATTERSEA: DAWN - - - - -	152	95
BATTERSEA REACH - - - - -	90	57
BEACH, THE - - - - -	100	63
BEACH, THE, OSTEND - - - - -	347	203
BEAD-STRINGERS - - - - -	195	132
BEARSKIN, THE - - - - -	437	241
BÉBÉS, LUXEMBOURG GARDENS - - - - -	420	235
BECQUET - - - - -	52	33
BEGGARS, THE - - - - -	191	126
BIBI LALOUETTE - - - - -	51	33
BIBI VALENTIN - - - - -	50	32
BILLINGSGATE - - - - -	46	29
BILLINGSGATE, VIEW FROM, A - - - - -	164	102
BINDING THE HAIR - - - - -	342	201
BIRD-CAGES, CHELSEA - - - - -	271	179
BIRD-CAGES, DRURY LANE - - - - -	276	180
BLACK-LION WHARF - - - - -	41	25
BLANCHISSERIE - - - - -	433	240
BOATS ON THE MAAS - - - - -	241	167
BOHEMIANS, CORSICA - - - - -	440	242
BONNET-SHOP, THE - - - - -	249	169
BOOTH AT A FAIR - - - - -	245	168
BOULEVARD POISSONNIÈRE - - - - -	418	234
BOY, THE - - - - -	133	81
BRIDGE, AMSTERDAM - - - - -	409	229
BRIDGE, THE - - - - -	201	139
BRUSSELS CHILDREN - - - - -	362	208
BUCKING HORSE, THE - - - - -	309	192

INDEX

TITLE	NUMBER	PAGE
BUNTING - - - - -	318	194
BUTCHER'S SHOP, SANDWICH - - - - -	303	190
BUTLER STREET (BUTTER STREET) - - - - -	363	208
BUTTER STREET, BRUSSELS - - - - -	363	208
CAFÉ CORAZZA, PALAIS ROYAL - - - - -	432	240
CAFÉ LUXEMBOURG - - - - -	425	237
CADOGAN PIER (EARLY MORNING, BATTERSEA) - - - - -	75	50
CAMEO, No. 1 - - - - -	333	199
CAMEO, No. 2 - - - - -	334	199
CANAL, OSTEND - - - - -	350	203
CARPET-MENDERS - - - - -	416	233
CELLAR-DOOR, TOURS - - - - -	377	214
CHANCELLERIE, LOCHES - - - - -	383	216
CHAPEL DOORWAY, MONTRESOR - - - - -	392	220
CHARING CROSS RAILWAY-BRIDGE - - - - -	306	191
CHÂTEAU (CHÂTEAU BRIDOREZ, TOURAINE) - - - - -	378	214
CHÂTEAU AMBOISE - - - - -	393	220
CHÂTEAU BRIDOREZ, TOURAINE - - - - -	378	214
CHÂTEAU, TOURAINE - - - - -	379	215
CHÂTEAU VERNEUIL - - - - -	381	215
CHELSEA BRIDGE AND CHURCH - - - - -	96	61
CHELSEA—MEMORIAL (LITTLE CHELSEA) - - - - -	323	196
CHELSEA WHARF - - - - -	89	56
CHILD ON A COUCH, A (GIRL SLEEPING) - - - - -	122	77
CHILDREN, GRAY'S INN - - - - -	296	188
CHURCH, THE, AMSTERDAM - - - - -	410	229
CHURCH, BRUSSELS - - - - -	352	204
CHURCH DOORWAY, EDGEMERE - - - - -	298	189
CLOCK-TOWER, AMBOISE - - - - -	394	220
CLOTHES-EXCHANGE, HOUNDSDITCH, No. 1 - - - - -	282	182
CLOTHES-EXCHANGE, HOUNDSDITCH, No. 2 - - - - -	283	183
COAST SURVEY PLATE, SKETCHES ON - - - - -	1	3
COCK AND THE PUMP, THE - - - - -	299	189
CORNER OF THE PALAIS ROYAL, A - - - - -	243	167

INDEX

TITLE	NUMBER	PAGE
COTTAGE DOOR - - - - -	246	168
COURT OF MONASTERY OF ST. AUGUSTINE, BOURGES - -	397	221
COURTYARD, A, BRUSSELS - - - - -	353	205
COURTYARD, RUE P. L. COURIER - - - - -	369	210
CUSTOM-HOUSE - - - - -	148	92
CUTLER STREET, HOUNSDITCH - - - - -	287	185
DAM WOOD, THE - - - - -	143	88
DELÂTRE, AUGUSTE - - - - -	26	17
DELANNOY, SKETCHING - - - - -	25	17
DESK, THE - - - - -	131	80
DIEPPE, SKETCH AT, A - - - - -	244	168
DIPPING THE FLAG - - - - -	319	195
DOG ON THE KENNEL, THE - - - - -	18	12
DOORWAY AND VINE - - - - -	193	129
DOORWAY, GRAY'S INN - - - - -	294	188
DOORWAY, SANDWICH - - - - -	302	190
DOORWAY, THE - - - - -	185	119
DOORWAY, TOURAINE - - - - -	380	215
DORDRECHT - - - - -	239	166
DOUBLE DOORWAY, SANDWICH - - - - -	301	190
DRAPED GIRL RECLINING - - - - -	120	77
DRAY-HORSE, THE - - - - -	436	241
DROUET - - - - -	55	35
DRURY LANE - - - - -	234	163
DUTCHMAN HOLDING THE GLASS (MAN HOLDING A GLASS)	3	4
DYER, THE - - - - -	216	153
EAGLE, AN - - - - -	307	192
EAGLE WHARF - - - - -	40	25
EARLY MORNING, BATTERSEA - - - - -	75	50
EARLY PORTRAIT OF WHISTLER - - - - -	9	7
ELINOR LEYLAND - - - - -	108	67
EMBROIDERED CURTAIN, THE (THE LACE CURTAIN) - - -	411	230
ENCAMPING (THE ENCAMPMENT) - - - - -	82	53

INDEX

TITLE	NUMBER	PAGE
ENCAMPMENT, THE - - - - -	82	53
ENGRAVER, THE (RIAULT) - - - - -	65	43
EN PLEIN SOLEIL - - - - -	12	8
EXETER STREET - - - - -	275	180
FANNY LEYLAND - - - - -	107	66
F. R. LEYLAND - - - - -	103	64
F. R. LEYLAND'S MOTHER (MADAME LEYLAND) - - - -	104	64
FINETTE - - - - -	58	37
FISHING - - - - -	84	54
FISHING-BOAT - - - - -	205	144
FISHING-BOATS, HASTINGS - - - - -	155	96
FISHING-QUAY, OSTEND - - - - -	348	203
FISH-MARKET, OSTEND - - - - -	349	203
FISH-SHOP: BUSY CHELSEA - - - - -	259	173
FISH-SHOP, VENICE - - - - -	215	152
FITZROY SQUARE - - - - -	AP. IV	247
FLEET, THE, EVENING - - - - -	320	195
FLEUR-DE-LYS PASSAGE - - - - -	286	184
FLORENCE LEYLAND - - - - -	109	68
FLOWER-MARKET, BRUSSELS - - - - -	358	207
FORGE, THE - - - - -	68	44
FOSCO - - - - -	98	62
FRAGMENT OF PICCADILLY, A - - - - -	252	170
FREE-TRADE WHARF - - - - -	160	98
FROM AGNES SOREL'S WALK - - - - -	385	217
FROM PICKLE-HERRING STAIRS - - - - -	163	101
FRUIT-SHOP (GREENGROCER'S SHOP) - - - - -	255	171
FRUIT-SHOP, RUE DE SEINE - - - - -	427	238
FRUIT-STALL - - - - -	197	134
FULHAM - - - - -	179	114
FUMETTE - - - - -	15	10
FUMETTE'S BENT HEAD - - - - -	57	36
FUMETTE, STANDING - - - - -	56	36
FUR CLOAK, THE - - - - -	328	198

INDEX

TITLE	NUMBER	PAGE
FURNACE NOCTURNE (NOCTURNE: FURNACE) - - - -	210	148
FURNITURE-SHOP - - - - -	262	175
GARDEN - - - - -	207	146
GATES, CITY, LONDON - - - - -	279	181
GATEWAY, CHARTREUSE (GATEWAY, CHARTREUX) - - -	395	221
GATEWAY, CHARTREUX - - - - -	395	221
GENTLEMAN READING - - - - -	136	83
GIPSY BABY - - - - -	337	200
GIRL LEANING - - - - -	119	76
GIRL LYING DOWN - - - - -	121	77
GIRL RESTING - - - - -	118	75
GIRL SLEEPING - - - - -	122	77
GIRL STANDING - - - - -	130	79
GIRL WITH SHORT HAIR (GIRL STANDING) - - - - -	130	79
GLASS-FURNACE, MURANO - - - - -	214	151
GOLD-HOUSE, BRUSSELS - - - - -	359	207
GONDOLA UNDER THE BRIDGE, THE - - - - -	224	158
GRAND' PLACE, BRUSSELS - - - - -	354	205
GRAY'S INN BABIES (THE YOUNG TREE, GRAY'S INN) - -	291	187
GRAY'S INN PLACE - - - - -	292	187
GREEDY BABY, THE (GIPSY BABY) - - - - -	337	200
GREENGROCER'S SHOP - - - - -	255	171
GREENHITHE - - - - -	161	99
GREENWICH PARK - - - - -	34	21
GREENWICH PENSIONER - - - - -	33	21
GRETCHEN - - - - -	20	13
GRETCHEN AT HEIDELBERG (GRETCHEN) - - - - -	20	13
GUILD-HOUSE, A, BRUSSELS (FLOWER-MARKET, BRUSSELS)	358	207
GUITAR-PLAYER, THE - - - - -	138	84
HANGMAN'S HOUSE, TOURS - - - - -	376	213
HIGH STREET, BRUSSELS - - - - -	357	206
HOLE IN THE WALL, AJACCIO - - - - -	440	242
HÔTEL ALLEMENT (HÔTEL LALLEMENT, BOURGES) - -	398	222
HÔTEL CROIX BLANCHE, TOURS - - - - -	373	212

INDEX

TITLE	NUMBER	PAGE
HÔTEL LALLEMENT, BOURGES - - - - -	398	222
HÔTEL PROMENADE, LOCHES - - - - -	387	218
HÔTEL DE VILLE, LOCHES - - - - -	384	217
HOUSE OF THE SWAN, BRUSSELS - - - - -	360	207
HURLINGHAM - - - - -	178	113
IRVING AS PHILIP OF SPAIN, No. 1 - - - - -	167	105
IRVING AS PHILIP OF SPAIN, No. 2 - - - - -	168	106
ISLANDS - - - - -	219	155
ISLE DE LA CITÉ, PARIS - - - - -	60	39
JAPANESE DRESS, THE - - - - -	335	199
JARDINS DE LUXEMBOURG (BÉBÉS, LUXEMBOURG GARDENS)	420	435
JEWS QUARTER, AMSTERDAM - - - - -	412	231
JO - - - - -	77	51
JOE (JO) - - - - -	77	51
JO'S BENT HEAD - - - - -	78	52
JUBILEE PLACE, CHELSEA - - - - -	327	198
JUSTICE WALK, CHELSEA - - - - -	270	178
KING'S ROAD, CHELSEA - - - - -	272	179
KITCHEN, THE - - - - -	24	16
LACE CURTAIN, THE - - - - -	411	230
LADY AT A WINDOW - - - - -	135	83
LADY IN AN ARMCHAIR - - - - -	80	52
LADY IN HAT WITH FEATHER (LADY STANDING) - - -	129	79
LADY STANDING - - - - -	129	79
LAGOON: NOON - - - - -	213	151
LANDING-STAGE, COWES - - - - -	322	196
LANDSCAPE WITH THE HORSE (THE MEADOW) - - - -	35	22
LARGE POOL, THE - - - - -	171	108
LENOIR, MISS - - - - -	330	198
LEYLAND, F. R. - - - - -	103	64
LEYLAND, MADAME - - - - -	104	64
LIME-BURNER, THE - - - - -	45	29

INDEX

TITLE	NUMBER	PAGE
LIMEHOUSE - - - - -	39	24
LINDSAY HOUSES (LINDSEY HOUSES) - - - - -	162	100
LINDSEY HOUSES - - - - -	162	100
LITTLE ARTHUR - - - - -	7	5
LITTLE BOY, A (SEYMOUR, SEATED) - - - - -	6	5
LITTLE BUTTER STREET, BRUSSELS - - - - -	364	209
LITTLE CHELSEA - - - - -	323	196
LITTLE COURT - - - - -	232	162
LITTLE DORDRECHT - - - - -	240	166
LITTLE DRAWBRIDGE, AMSTERDAM - - - - -	405	226
LITTLE FORGE, THE - - - - -	145	89
LITTLE HAT, THE - - - - -	331	199
LITTLE LAGOON, THE - - - - -	183	117
LITTLE MARKET-PLACE, TOURS - - - - -	375	213
LITTLE MAST, THE - - - - -	182	116
LITTLE MAUNDER'S - - - - -	274	180
LITTLE MODEL, SEATED - - - - -	344	202
LITTLE NOCTURNE, AMSTERDAM - - - - -	413	232
LITTLE NUDE FIGURE - - - - -	339	201
LITTLE NURSEMAID, THE - - - - -	297	189
LITTLE POOL, THE - - - - -	73	48
LITTLE PUTNEY, THE, No. 1 - - - - -	176	112
LITTLE PUTNEY, THE, No. 2 - - - - -	177	113
LITTLE SALUTE - - - - -	217	154
LITTLE SMITHFIELD - - - - -	157	97
LITTLE VELVET DRESS, THE - - - - -	106	66
LITTLE VENICE, THE - - - - -	180	115
LITTLE WAPPING - - - - -	72	48
LITTLE WHEELWRIGHT - - - - -	242	167
LIVERDUN - - - - -	16	11
LOBSTER-POTS - - - - -	233	162
LONDON BRIDGE - - - - -	150	93
LONG HOUSE, AMSTERDAM - - - - -	408	228
LONG LAGOON - - - - -	200	138
LONGSHOREMEN - - - - -	44	28

INDEX

TITLE	NUMBER	PAGE
LONG VENICE - - - - -	209	147
LORD WOLSELEY - - - - -	166	104
LUXEMBOURG GARDENS - - - - -	419	235
MADAME LEYLAND - - - - -	104	64
MAIRIE, LOCHES - - - - -	382	215
MAN HOLDING A GLASS - - - - -	3	4
MANN, MR. - - - - -	63	41
MANTLE, THE - - - - -	332	199
MARBLES - - - - -	280	181
MARCHAND DE MEUBLES, RUE DU FOUR - - - - -	431	239
MARCHAND DE VIN - - - - -	429	238
MARCHANDE DE MOUTARDE, LA - - - - -	22	14
MARKET-PLACE, BRUGES - - - - -	351	204
MARKET-PLACE, LOCHES - - - - -	390	219
MARKET-PLACE, TOURS - - - - -	374	213
MARKET, THE, CALAIS - - - - -	439	242
MARKET-WOMEN, LOCHES - - - - -	386	218
MAST, THE (THE VENETIAN MAST) - - - - -	192	128
MAST, VENETIAN, THE - - - - -	192	128
MAUDE, SEATED - - - - -	114	73
MAUDE, STANDING - - - - -	113	71
MEADOW, THE - - - - -	35	22
MELON-SHOP, HOUNDSDITCH - - - - -	288	186
MENPES CHILDREN, THE - - - - -	257	172
MÈRE GÉRARD, LA - - - - -	13	9
MÈRE GÉRARD, STOOPING, LA - - - - -	14	10
MERTON VILLA, CHELSEA - - - - -	273	179
MILL, THE - - - - -	415	232
MILLBANK - - - - -	71	47
MISER, THE - - - - -	69	46
MISS ALEXANDER - - - - -	137	84
MISS LENOIR - - - - -	330	198
MODEL LYING DOWN, THE (DRAPED GIRL RECLINING) - - - - -	120	77
MODEL RESTING (GIRL RESTING) - - - - -	118	76

INDEX

TITLE	NUMBER	PAGE
MODEL STOOPING - - - - -	340	201
MODEL WITH FAN - - - - -	343	202
MONITORS - - - - -	315	194
MOTHER AND CHILD (CAMEO, No. 1) - - - - -	333	199
MR. MANN - - - - -	63	41
MRS. WHIBLEY - - - - -	438	241
MUFF, THE - - - - -	112	70
MURANO, GLASS-FURNACE (GLASS-FURNACE, MURANO) -	214	151
MUSIC-ROOM, THE - - - - -	31	20
NASH'S FRUIT-SHOP - - - - -	260	173
NEWSPAPER-STALL, RUE DE SEINE - - - - -	426	237
NOCTURNE - - - - -	181	115
NOCTURNE: DANCE-HOUSE, AMSTERDAM - - - - -	407	227
NOCTURNE: FURNACE - - - - -	210	148
NOCTURNE: PALACES - - - - -	199	136
NOCTURNE: SALUTE - - - - -	223	158
NOCTURNE: SHIPPING - - - - -	220	156
NORA QUINN - - - - -	329	198
NOTRE DAME, BOURGES - - - - -	401	223
NUDE FIGURE RECLINING - - - - -	341	201
NUDE GIRL POSING - - - - -	124	78
NUDE GIRL RECLINING - - - - -	123	77
NUDE GIRL STANDING - - - - -	125	78
NUDE GIRL WITH ARMS RAISED - - - - -	126	78
NUDE WOMAN STANDING - - - - -	346	202
NURSEMAID AND CHILD - - - - -	36	22
NUT-SHOP, ST. JAMES'S PLACE - - - - -	285	184
OLD BATTERSEA BRIDGE - - - - -	174	110
OLD-CLOTHES EXCHANGE (CLOTHES-EXCHANGE, No. 1) -	282	182
OLD-CLOTHES SHOP, No. 1 - - - - -	253	170
OLD-CLOTHES SHOP, No. 2 - - - - -	254	171
OLD HUNGERFORD BRIDGE - - - - -	76	50
OLD PUTNEY BRIDGE - - - - -	175	111

INDEX

TITLE	NUMBER	PAGE
OLD WESTMINSTER BRIDGE - - - - -	38	23
OLD WOMEN - - - - -	221	157
ON THE BEACH, OSTEND - - - - -	347	203
ON THE EMBANKMENT - - - - -	256	172
OPEN BOOK, THE - - - - -	79	52
OPPOSITE LINDSAY ROW (STEAMBOAT-FLEET) - - - -	153	96
ORATOR, THE - - - - -	310	192
PALACES, BRUSSELS - - - - -	355	205
PALACES, THE - - - - -	184	118
PARIS: THE ISLE DE LA CITÉ (ISLE DE LA CITÉ, PARIS) -	60	39
PASSAGES DE L' OPERA - - - - -	367	210
PENNY BOAT, THE - - - - -	67	44
PETTICOAT LANE - - - - -	281	182
PIANO, THE - - - - -	139	85
PIAZZETTA, THE - - - - -	186	120
PICCADILLY, FRAGMENT OF, A - - - - -	252	170
PICKLE-HERRING STAIRS, FROM - - - - -	163	101
PICTURE-SHOP, RUE DE SEINE - - - - -	428	238
PIERROT - - - - -	406	226
PLACE DAUMONT - - - - -	368	210
POLICHINELLE, LUXEMBOURG GARDENS - - - - -	424	236
PONTE DEL PIOVAN - - - - -	206	145
POOL, THE - - - - -	42	26
PORTRAIT OF A LADY - - - - -	Ap. II	246
PORTRAIT SKETCHES - - - - -	102	63
PORTSMOUTH CHILDREN - - - - -	311	193
PRICE'S CANDLE-FACTORY - - - - -	151	94
PRICE'S CANDLE-WORKS (PRICE'S CANDLE-FACTORY) -	151	94
PUNT, THE - - - - -	86	54
PUTNEY, BRIDGE (OLD PUTNEY BRIDGE) - - - - -	175	111
PUTNEY, No. 3 (LITTLE PUTNEY, No. 2) - - - - -	177	113
QUAI DE MONTEBELLO - - - - -	366	209
QUARTIER MOUFFETARD - - - - -	23	15

INDEX

TITLE	NUMBER	PAGE
QUAY, OSTEND (FISHING-QUAY, OSTEND) - - - - -	348	203
QUIET CANAL - - - - -	211	149
RAG-GATHERERS', THE (QUARTIER MOUFFETARD) - - -	23	15
RAG-SHOP, MILMAN'S ROW - - - - -	267	177
RAG-SHOP, ST. MARTIN'S LANE - - - - -	277	180
RAILWAY-ARCH, THE - - - - -	264	175
RAILWAY-STATION, VOVES - - - - -	371	211
RAMPARTS, SANDWICH - - - - -	304	191
RATCLIFFE HIGHWAY - - - - -	81	53
READING A BOOK - - - - -	110	70
READING BY LAMPLIGHT - - - - -	30	19
READING IN BED (THE SLIPPER) - - - - -	28	18
REGENT'S QUADRANT - - - - -	235	163
RENAISSANCE WINDOW, LOCHES - - - - -	391	219
RESTING (GIRL LEANING) - - - - -	119	76
RESTING BY THE STOVE - - - - -	338	200
RÉTAMEUSE, LA - - - - -	11	8
RETURN TO TILBURY - - - - -	321	195
RIALTO, THE - - - - -	208	147
RIAULT - - - - -	65	42
RIVA, THE, No. 1 - - - - -	189	124
RIVA, THE, No. 2 - - - - -	203	141
RIVER SKETCH, A - - - - -	85	54
ROBERT BARR - - - - -	AP. V	247
ROCHESTER ROW - - - - -	265	176
ROSS WINANS - - - - -	88	56
ROTHERHITHE - - - - -	66	43
RUE DES BON ENFANTS, TOURS - - - - -	372	212
RUE DE LA ROCHEFOUCAULT - - - - -	365	209
RUE VAUVILLIERS - - - - -	434	240
RYDE PIER (LANDING-STAGE, COWES) - - - - -	322	196
SAIL, THE - - - - -	154	96
SALUTE, LA, DAWN - - - - -	212	150

INDEX

TITLE	NUMBER	PAGE
SALVATION ARMY, SANDWICH - - - - -	300	189
SANDWICH: SALVATION ARMY - - - - -	300	189
SAN BIAGIO - - - - -	194	131
SAN GIORGIO - - - - -	198	136
SAVOY SCAFFOLDING - - - - -	263	175
SCOTCH WIDOW, THE - - - - -	140	86
SEAMSTRESS, THE - - - - -	248	169
SEATED GIRL - - - - -	117	75
SEATS, GRAY'S INN - - - - -	293	187
SEYMOUR - - - - -	32	20
SEYMOUR, SEATED - - - - -	6	5
SEYMOUR, STANDING - - - - -	5	4
SHAVING-AND-SHAMPOOING SHOP, THE - - - - -	269	178
SHIP-BUILDER'S YARD - - - - -	144	88
SHIPPING AT LIVERPOOL - - - - -	94	59
SHIPPING, VENICE - - - - -	226	159
SILK DRESS, THE - - - - -	115	74
SKETCH AT DIEPPE, A - - - - -	244	168
SKETCH FROM BILLINGSGATE (A VIEW FROM) - - - - -	164	102
SKETCH IN ST. JAMES'S PARK (ST. JAMES'S PARK) - - - - -	251	170
SKETCH OF A GIRL, NUDE (NUDE GIRL RECLINING) - - - - -	123	77
SKETCH OF BATTERSEA BRIDGE - - - - -	173	110
SKETCH OF HOUSES - - - - -	158	97
SKETCH OF SHIPPING - - - - -	48	31
SKETCH OF SHIPS (SKETCH OF SHIPPING) - - - - -	48	31
SKETCH ON THE EMBANKMENT (ON THE EMBANKMENT) - - - - -	256	172
SKETCHES OF GIRL AND WOMAN - - - - -	128	79
SKETCHES OF HEADS - - - - -	101	63
SKETCHES OF TWELVE HEADS (SKETCHES OF HEADS) - - - - -	101	63
SKETCHES OF TWO HEADS - - - - -	127	79
SKETCHES ON COAST SURVEY PLATE - - - - -	1	3
SKETCHING (THE THAMES) - - - - -	87	56
SLIPPER, THE - - - - -	28	18
SMITHY, THE - - - - -	237	164
SOUPE À TROIS SOUS - - - - -	49	32

INDEX

TITLE	NUMBER	PAGE
SOUTHAMPTON DOCKS - - - - -	317	194
SPEKE HALL, NO. 1 - - - - -	95	59
SPEKE HALL, NO. 2 - - - - -	141	86
SPEKE SHORE - - - - -	142	87
SQUARE HOUSE, AMSTERDAM - - - - -	403	224
ST. JAMES'S PARK - - - - -	251	170
ST. JAMES'S PLACE, HOUNDSDITCH - - - - -	284	184
ST. JAMES'S STREET - - - - -	165	103
STABLES - - - - -	222	157
STEAMBOAT-FLEET - - - - -	153	95
STEAMBOAT, THE, VENICE - - - - -	225	159
STEAMSHIPS OFF THE TOWER - - - - -	147	91
STEPS, AMSTERDAM - - - - -	402	223
STEPS, GRAY'S INN - - - - -	290	186
STEPS, THE, CHELSEA - - - - -	258	172
STORM, THE - - - - -	83	53
STREET AT SAVERNE - - - - -	19	12
STREET, BRUSSELS (LITTLE BUTTER STREET, BRUSSELS) -	364	209
STREET SCENE - - - - -	435	241
SUNFLOWERS, RUE DES BEAUX-ARTS - - - - -	417	234
SWAN AND IRIS - - - - -	238	165
SWAN BREWERY ("THE SWAN," CHELSEA) - - - - -	97	62
"SWAN, THE," CHELSEA - - - - -	97	62
SWINBURNE - - - - -	134	82
"T. A. NASH" (NASH'S FRUIT-SHOP) - - - - -	260	173
TATTING - - - - -	111	70
TEMPLE - - - - -	231	162
TEMPLE BAR - - - - -	159	97
TERRACE, LUXEMBOURG GARDENS, NO. 1 - - - - -	421	235
TERRACE, LUXEMBOURG GARDENS, NO. 2 - - - - -	422	236
TERRACE, LUXEMBOURG GARDENS, NO. 3 - - - - -	423	236
THAMES POLICE (WAPPING WHARF) - - - - -	43	27
THAMES SKETCH, A - - - - -	47	31
THAMES, THE - - - - -	87	55

INDEX

TITLE	NUMBER	PAGE
THAMES TOWARDS ERITH (GREENHITHE) - - - - -	161	100
THAMES WAREHOUSES - - - - -	37	23
THEATRE, LOCHES - - - - -	388	218
TILBURY - - - - -	312	193
TILLIE - - - - -	116	74
TINY POOL, THE - - - - -	170	107
TITLE TO THE FRENCH SET (DELANNOY, SKETCHING) - -	25	17
TOILET, THE - - - - -	93	58
TOUR ST. ANTOINE, LOCHES - - - - -	389	219
TOWING-PATH, THE - - - - -	250	169
TRAGHETTO, THE, NO. 1 - - - - -	187	121
TRAGHETTO, THE, NO. 2 - - - - -	188	122
TROOP-SHIPS - - - - -	314	193
TROUBLED THAMES, THE - - - - -	149	92
TWO DOORWAYS, THE - - - - -	190	125
TWO HEADS, SKETCHES OF - - - - -	127	79
TWO SHIPS, THE - - - - -	146	90
TWO SKETCHES (SKETCHES OF GIRL AND WOMAN) - - -	128	79
TURKEYS - - - - -	196	134
TURRETT-SHIP, THE - - - - -	316	194
TYZAC, WHITELEY & CO. (EAGLE WHARF) - - - - -	40	25
UNDER THE CATHEDRAL, BLOIS - - - - -	396	221
UNDER OLD BATTERSEA BRIDGE - - - - -	173	110
UNSAFE TENEMENT, THE - - - - -	17	11
UPRIGHT VENICE - - - - -	202	140
VAUXHALL BRIDGE - - - - -	70	46
VELVET DRESS, THE - - - - -	105	65
VELVET DRESS, THE LITTLE - - - - -	106	66
VENETIAN COURT - - - - -	227	160
VENETIAN MAST, THE - - - - -	192	128
VENETIAN WATER-CARRIER - - - - -	229	161
VENICE - - - - -	228	160
VENUS, A - - - - -	59	39

INDEX

TITLE	NUMBER	PAGE
VIEILLE AUX LOQUES, LA - - - - -	21	14
VIEW FROM BILLINGSGATE, A - - - - -	164	102
VILLAGE SWEET-SHOP, THE - - - - -	247	169
VISITORS' BOAT - - - - -	313	193
WAPPING WHARF - - - - -	43	27
WEARY - - - - -	92	58
WESTMINSTER BRIDGE (OLD WESTMINSTER BRIDGE) - -	38	23
WESTMINSTER BRIDGE IN PROGRESS - - - - -	74	50
WHARF, A (A THAMES SKETCH) - - - - -	47	31
WHEELWRIGHT - - - - -	230	161
WHIBLEY, MRS. - - - - -	438	241
WHISTLER - - - - -	54	35
WHISTLER, EARLY PORTRAIT OF - - - - -	9	7
WHISTLER WITH THE WHITE LOCK - - - - -	169	106
WHISTLER'S MOTHER - - - - -	99	62
WHITE TOWER, THE (CUSTOM-HOUSE) - - - - -	148	92
WILD WEST - - - - -	308	192
WIMPOLE STREET - - - - -	278	181
WINDOWS, BOURGES - - - - -	399	222
WINDOWS OPPOSITE HOTEL, BOURGES - - - - -	400	223
WINDSOR—MEMORIAL (WINDSOR, NO. 1) - - - - -	324	196
WINDSOR, NO. 1 - - - - -	324	196
WINDSOR, NO. 2 - - - - -	325	197
WINE-GLASS, THE - - - - -	27	18
WINE-SHOP, THE - - - - -	370	211
WOLSELEY, LORD - - - - -	166	104
WOMAN SEATED (MISS LENOIR) - - - - -	330	198
WOMAN WITH FLOWING HAIR (JO'S BENT HEAD) - -	78	52
WOOD, THE - - - - -	AP. III	247
WOODS'S FRUIT-SHOP - - - - -	261	174
WOOL-CARDERS - - - - -	218	155
WYCH STREET - - - - -	156	97
YORK STREET, WESTMINSTER - - - - -	266	177

INDEX

TITLE	NUMBER	PAGE
YOUNG TREE, THE, GRAY'S INN - - - - -	291	187
YOUNG WOMAN STANDING - - - - -	345	202
YOUTH WITH GERMAN CAP - - - - -	4	4
ZAANDAM - - - - -	414	232



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